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THE NEW YORK DRAMATIC MIRROR

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GILBERTIE LEAROCK.

KELLAR AND KEELEY.

Philadelphia has the credit of being the home city of both Kellar the magician and Keeley the inventor, for while neither was born in the Quaker City each has been identified with it. Keeley the motor man has been accused over and over again of being a spiritualist, his most ardent supporters believe in an "intelligent force" which inspires him. Kellar is a disbeliever in any and all things supernatural. In Indiana one day last week at a town which shall be nameless, Kellar was playing to a crowded house when a hard featured woman rose in the back of the audience and said in strident tones: "It's all right, but I don't see the motor, where be it?" She had confused Kellar and Keeley. But the magician was equal to the emergency. Running his finger round the rim of a glass bowl with which he had been experimenting, the popular American magician held up the sounding light in mid air, and, as a clear bell-like note rang resonantly over the house, exclaimed: "Madam, here is the motor of the spheres, the moving principle of the universe—music."

DUSE ACES FOR CHARITY.

Broadway was so blocked with carriages between Twenty-Sixth and Thirtieth Streets last Thursday afternoon that the cable cars were barely able to continue their progress. The cause of this unwonted filling of the thoroughfare was the appearance at the Fifth Avenue Theatre of Signora Duse at a special charity performance, for the benefit of the Kindergarten Association.

Duse played in one of Goldoni's bagatelles, Pamela, derived from Richardson's novel of the same title. The French version of the adaptation was popular a hundred years ago and Voltaire made use of the story in his *Nanine*. Duse's triumph in the role of the virtuous sewing-maid was as certain as in anything she has yet done here. She was a charming picture in a quaint, old-time costume and she clearly enjoyed acting in the piece before such a sympathetic audience. The receipts were almost \$5,000.

ABOUT THE PEOPLE'S THEATRE.

"I have noticed in several of the New York papers from time to time articles stating that I had rented my People's Theatre to a Hebrew company," said H. C. Miner, yesterday. "This is not true. I have not been approached by any Hebrew company to rent it for a Jewish theatre."

"The only seeming ground for such a statement is that a person whom I have dismissed from my employ is anxious to jure, if possible, the business of my People's Theatre."

"My son, Thomas W. Miner, is and will be the manager of the People's Theatre in the future, and all of its time, with the exception of a few weeks, is advantageously booked." Young Mr. Miner took the management of the People's on March 9.

THE KENNEDY COMPANY STRANDED.

The Lillian Kennedy She Couldn't Marry Three company stranded at Detroit, Mich., on March 15. A delegation of the members of the company have sent the following notice to THE MIRROR: "The Lillian Kennedy company, after a week of the worst business ever known in Detroit, closed season here last night, owing salaries. Mr. Hassenforder and Miss Kennedy left for Philadelphia, leaving the company behind to pay their own hotel bills and get out of town as best they could."

CAMBRIDGE'S NEW OPERA HOUSE.

The remodeled Opera House at Cambridge, Pa., which was opened on Jan. 10, bears so little resemblance to the former Wilber Hall that it is practically a new building. The new Sayles Opera House, as it is now called, won immediate favor with the play-going public. It is managed by H. B. Wilber, who has had a wide experience in the theatrical business, and has booked first class attractions for the rest of the season.

ST. PATRICK'S DAY WAS LIGHT.

Contrary to custom, business was very light on St. Patrick's Day. There were four Irish plays in town and all of them gave extra matinees to almost empty houses. The afternoon parade killed all chance of good business and in the evening every Irish society in the city held patriotic meetings. As a result all the theatres were lightly attended. The popular-priced houses suffered most.

A SIGNIFICANT CURVE.

While other bicycle manufacturers have this season increased the weight of their machines, the Keating Wheel company of Holyoke, Mass., still make a safe and reliable road wheel that weighs but nineteen pounds. The secret of the strength of the Keating is found in its curved seat post, which adds resistance at the point where the heaviest strain comes on a wheel.

EXCELSIOR, JR., GOING TO THE BROADWAY.

Excelsior, Jr., will be transferred to the Broadway on March 30. This will be the 150th performance of the burlesque. The relations existing between the Messrs. Rice and Oscar Hammerstein are entirely amicable, and the piece leaves the Olympia by mutual consent.

FANNY RICE'S SUCCESS.

The newspapers in Western cities have highly praised Fanny Rice and her vehicle, Nancy at the French Ball, in which she is said to be very entertaining. The Detroit papers were particularly particular in complimenting this comedienne, who is very popular everywhere.

GILBERTIE LEAROCK.

Gilbertie Learock, whose portrait, from a photograph by Chickering of Boston, ornaments the first page of THE MIRROR this week, is the leading comedienne of the Ward and Vokes company. Miss Learock was born at St. Paul, Minn., and is the daughter of the late John Davidson, a well known journalist. Her uncle, Commodore Davidson, was one of the wealthiest men in the Northwest, and her mother's brother, H. P. Hall, was the founder of every newspaper in St. Paul, and is the proprietor of the St. Paul Call.

Miss Learock is gifted with a marvelously retentive memory, and she is noted for her ability to study a part on short notice. She is credited with having studied, rehearsed and played six long leading parts in one week—a remarkable feat of physical and mental power.

Miss Learock has a contralto voice of excellent quality and range, and has been prima donna with the Corinne Opera company and the Frank Deshon company. She has also been with Frank Daniels' Little Puck company. At present she is playing the leading role of Nera Mann, the book agent, with the Ward and Vokes company.

In addition to her histrionic ability, Miss Learock is also an accomplished horse-woman, a trained swimmer and the champion pool-player of her sex in the profession. She is also an expert bicyclist.

SEIDL WILL GO WEST.

Anton Seidl and his Metropolitan orchestra will make an extended tour West, beginning on May 2. The famous conductor has never been

indisputable, and has resulted in a change of plans for the Empire Stock company. We had not arranged for any Western tour, but now we propose to send the company out to Frisco and all the big Western cities. The tour will begin on July 21 and Bohemia will be our *pièce de résistance*.

A PLAYWRIGHT SUE.

John W. Heffern, a lawyer of Worcester, Mass., has begun a suit against Stanislaus Stange, the dramatist, for alleged deceptions.

The complaint is that on Oct. 19 Mr. Stange, owner of the play *Friend Fritz* and the copyright thereon, entered into a written agreement with Heffern, giving him full and exclusive rights to perform the said play between the date and Jan. 1, 1896, anywhere in the United States and Canada, except in the city of Boston. It was, it is said, stipulated in the agreement that the play must be performed in a first class manner in first class theatres and by a first-class company. It was further stipulated that Heffern should pay the author a royalty of \$50 a week for every week which he presented the piece, whether he produced it one night or six and that he was to produce it during at least four different weeks between the dates specified. Heffern was to place upon all printing used in advertising the play the announcement that Stange was the author. The manuscript parts of the play were to remain the sole property of the author. It was agreed that no charge should be made for the first performance. Heffern advanced, it is said, \$16 at the time the contract was made to pay for having type-written copies of the different parts in the play made, and it was agreed that this sum



ODELL WILLIAMS.

West, so the tour will excite interest in that locality. It will be managed by Johnson and Arthur. The tour will open at Rochester, N. Y., on May 2, and the organization will visit Buffalo on May 4, Cleveland on May 5, Milwaukee on May 6, St. Paul on May 7, Minneapolis on May 8, Omaha on May 9, Denver on May 11 and 12, Salt Lake City on May 15 and San Francisco on May 18 for two weeks. After that the organization will go South to Los Angeles, return to San Francisco, go thence to Portland and back over the Union Pacific to Chicago, where they will play the week of July 6 at the Auditorium during the Democratic convention.

CHARLES E. BLANEY'S LATEST.

A deal has just been closed whereby Charles E. Blaney will bring his latest comedy to New York for at least eight weeks, beginning next November. The piece will have a preliminary trial for three months on the road before production in this city. The author has written the leading comedy part for his brother, Harry Clay Blaney, and it is expected to be the best thing this young comedian has ever attempted. Charles E. Blaney's other pieces are *A Run on the Bank*, written for Ward and Vokes, *A Railroad Ticket* and *A Baggage Check*, all of which have been successful. Mr. Blaney believes, however, that *A Boy Wanted* will be the best piece he has put out. A strong company will be engaged for it.

BOHEMIA'S SUCCESS.

Charles Frohman is elated over the success of *Bohemia at the Empire*. "The piece will in all probability live through the remainder of the season," said Mr. Frohman to a MIRROR reporter yesterday. "Since the first night, the receipts have risen steadily and we have played to as high as \$1,500. The success of the play is

should be deducted from the amount of royalties to be paid for future performances.

The counsel for Mr. Heffern claims that a fraud was practised and that their client was unlawfully deceived by Mr. Stange, as he did not give Heffern the exclusive right to perform the play *Friend Fritz* between the dates of Oct. 19, 1895, and Jan. 1, 1896. It is alleged that Stange not only performed the play himself during that time, but that he sold the right to others to produce the piece.

A MISUNDERSTANDING.

There was an awkward clash of companies at Powers' Opera House, Grand Rapids, Mich., last Saturday week. The Madame Récha company and The Fencing Master company were by some misunderstanding both booked for the same evening. The local manager had thought The Fencing Master date changed, but it was not. Both companies arrived in town about the same time and matters were generally unpleasant until finally The Fencing Master company managed to get a date to fill in the immediate neighborhood and returned to Grand Rapids the following Monday.

AN INTERESTING SUIT.

In the United States District Court last week a suit instituted by the heirs of Steele Mackave against the Mallorays, growing out of the connection between the playwright and the defendants, in the Madison Square Theatre several years ago was placed on trial. It is based on a claim for royalties on the play *Hazel Kirke*, it being alleged by the plaintiff that owing to an irregularity in the contract between the defendants and the playwright a large amount of money due to the latter was never paid.

E. D. Shaw, Bus. Mgr. Address MIRROR.

GOSSIP OF THE TOWN.

Louise and Amy Muller mourn the loss of their mother.

Will H. Sloan has left the 142 company.

Harry Davies joined the Boston Opera company at Peoria, Ill., on March 16.

Evelyn Gordon opened an engagement at Greenbay, Wis., on March 17 to big business.

Robert Jamieson, manager of the Victoria Theatre, Victoria, B. C., has leased the Vancouver Opera House.

The Wang company will rest in New Orleans during Holy Week.

Harry Green and little Alice Hamilton are to star next season in the Hoosier Fair under the management of A. M. Tichenor. A race scene is to be one of the features.

Lulu Tabor as Madge Brierly in *In Old Kentucky* has been highly praised for her performances by the Philadelphia press.

Nat C. Goodwin has disposed of the New England rights of his musical comedy, *Hobbits*, and the piece will tour under the direction of H. G. Lonsdale early in April.

J. A. Donaghy has signed to play the part of the circus manager in the *Old Dan Tucker* company.

Charles Plunkett has signed for a Summer season with Joseph Brooks.

A decree of divorce has been granted to Mrs. Frank Burke (Myrtle H. Edwards) from her husband.

Mrs. Lina Victerson, mother of Minnie Victerson, died on Long Island on March 15.

Edwin Mordant and his wife, Ella Wilson, are out with The Wicklow Postman company and receiving good notices for their work.

Lizzie Melrose, who is starring with Blaney's *A Baggage Check*, will have the same position in *A Bowery Girl* next season.

Arthur Bourchier, formerly a member of Augustin Daly's company, who has recently made a success at the Royalty Theatre, London, with *The Chili Widow*, an adaptation of the French *Monsieur le Directeur*, has determined to bring the piece to America next season. His tour will be managed by H. C. Husted, formerly business manager for the Kendals.

The press has highly commended William Courtleigh for his admirable work as John Swiftwind in *Northern Lights*. His portrayal of the Sioux Indian has been the feature of the production.

George Fawcett Rowe's play, *The Donagh*, will be elaborately revived next season by Joseph Murphy.

Louis Martinetti, of *A Baggage Check* company, at the close of his season will take a six weeks' trip to Europe. This visit will combine business with pleasure, and he may possibly bring over European novelties for Mr. Blaney's new productions.

It was erroneously announced recently that Philopine was never played in Philadelphia before its recent engagement. It was performed at the Centennial Theatre on Christmas week, the title role being assumed by Myra Goodwin.

The new Imperial Italian Opera company of London, of which Colonel J. H. Mapleson is the director, has arranged to begin an engagement of six weeks at the Academy of Music on October 26. Emma Eames and a famous Russ tenor have been engaged. After leaving the Academy the company will tour the leading cities, going as far West as San Francisco.

Lillian Stillman, an eccentric character actress, is one of the strongest drawing cards of the Jolly Old Chums company.

Joseph Shannon has returned to New York from a trip to California. He is in excellent health and is eager to get into harness again.

The Jessie Bartlett Davis Mining Company is the full title of a mining company recently organized in Denver, Col., to work certain mines in Gilpin County, that State. There are eight claims altogether and each has been named after the following prominent prima donnas: Jessie Bartlett Davis, Emma Nevada, Sybil Sanderson, Katharine Klafsky, Christine Nilsson, Minnie Hauk, Clara Louise Kellogg and Riza Eibenschetz.

Rhea's season will continue till July 4. Messrs. Rich and Maeder have booked her over the Denver Circuit and in all the big cities of the coast. Her new play has been most successful.

Morris Simmonds, the well known theatrical agent, has been confined to his bed suffering from a severe cold.

Donnelly and Girard have, it is said, determined to abandon the field of farce comedy, and at the end of the season will shelve *The Rainmakers*. The comedians have been together for almost ten years, and have always been regarded as the money makers of the road in their own special line of work. They will not, however, separate, but will play the principal parts in the new extravaganza, *Strange Adventures of Jack and the Beanstalk*, by R. A. Barnett, author of *1492* and *Excelsior, Jr.* Henry Donnelly will play *Old King Cole*, and Eddie Girard, who has pantomimic gifts of a high order, will play *Robinson Crusoe's Man Friday*.

Eddie Foy opened his starring in *The Strange Adventures of Miss Brown at Streator, Ill.*, last Thursday night. He is said to have made a hit, playing the role legitimately and departing from his burlesque methods. He was strongly supported by Harry Brown in his original character of Major O'Gallagher, James R. Sullivan, who received three scene calls as the German music teacher, and Effie Dinsmore, Page Newcombe, Lizzie Conway, and Leita Larkin. Before Manager Brady left for New York he arranged for Mr. Foy to star under his management next season in a new farce comedy to be written by Clay M. Greene.

SCENES FROM CURRENT PLAYS.



ALBERT GRAY. HELEN MACHETH. FRANK R. MILLS. MINNIE MADDERN (MARIE). MARY MADDERN. LIA WATERMAN.

GARDEN THEATRE: MARIE DELOCHE. ACT III.

MARIE: "And when it is about ten o'clock—"

From a flash-light photograph made expressly for THE DRAMATIC MIRROR by Joseph Byron.

THE MELODRAMA HERO.

Why does not some genius who has the good of his fellow beings at heart invent a new plot and a new hero for the melodrama instead of the nursery drillery in three safety pins and a cradle we have to endure now?

It has been my lot to have to sit through four of this style of plays lately. In the first act, when the hero grabs the heroine to his bosom and shoots pop-gun kisses at her front bangs, and then rushes off—he never walks off, you know—promising to return anon or sooner, we all sigh, for do we not know there must be a lovely game of hide and seek ere he will tussle with those leg-'o-mutton sleeves again?

We want to advise him to hang on to her while he has her, but we are only auditors, and know he must earn his salary; so we settle back to watch our lovers in their mad hunt for each other through the remaining acts.

It is in the hunt business that the dramatist now seeks to show his originality. He labors hard to devise new obstacles such as steam engines, burning boats, flooded dungeons and Kansas breezes to make the hunt more difficult.

Perhaps it is impossible to change the plot, as it is so woven into the web of human life. It began in the Garden of Eden, and ever since then we have had the trinity—man, woman and the serpent, served up with and without apple sauce—though there is a strong inherited tendency towards the forbidden fruit.

But it is not impossible, however, to change the hero. Taken as a psychological study, he is not a hero at all. A hero is a man who does something to distinguish himself above other men. The hero, so called, of the modern melodrama certainly does not thus distinguish himself. He is not an active force, but a passive, submissive instrument for the villain and comedian to squabble over. The villain tries to make him a subject for the undertaker, but the comedian always manages to give him a tip, so that the calamity is suspended until the next act.

The same persons who applaud this hero on the stage would snub him unmercifully in any of the ordinary walks of life. In the first place, he is "too good for human nature's daily food." He is totally devoid of discernment, but chumps around and lets everybody get the best of him. He believes all of the fairy tales that are told him and never once intelligently remarks, "Oh, say! what cher givin' us?" He meekly follows out every one's instructions.

It is not for the comedian the heroine would have to stay lost forever, for the hero

would never have wit enough to find her unaided.

After he has been knocked on the head a few times, or nearly sawed in two, or jumbled up in a few railroad accidents, a ray of light penetrates his guileless brain. He suddenly parts his ruby lips and opens wide his innocent orbs and gurgles in a real naughty, fierce, ginger pop way. "Ah! I see it all now!" Then the audience applaud this tardy dawn of ordinary intelligence.

Why, one of the heroes I saw lately said of a woman who had befriended him in the wilds of Australia: "Ah! (ah is the gunpowder to drive home each sensational speech in a melodramatist's pyrotechnical vocabulary)—"Ah! if I but knew her name I would ask God to bless her!"

Great Scott! Think of reaching that consummate state of egotistical imbecility when one considers it necessary to introduce the other people in the cast to God!

When I saw how badly he felt about not being able to pray for her, because she didn't give him her card, I wanted to suggest the speech "Dear Lord, you know that brunette woman you saw in the second act? Well, she don't belong to our church, of course, but she had patience with me, and I beseech for her a blessing."

I believe the Lord would have rewarded her. The villain, even if he has chewed the cud of ignoble ambitions for so long that his moral nature has grown somewhat billous, is the kind of man, after all, who receives the admiration and applause in real life. He is a man of brains. In this world it is the wicked folks who get the glory and the everlasting fame. The good people get the snubs, the crumbs and oblivion.

Of course we all want to see virtue triumph over vice, but we should like virtue to be endowed with common horse sense, and the triumph one of wit against wit, instead of stupid goodness boosted by low comedy.

What this hero needs is to throw down his rattle box and bite on the hard ring of experience until his eye teeth come through.

GAILY.

A CHANGE OF OWNERSHIP.

Green's Opera House at Vincennes, Ind., has been purchased by J. T. McJimsey and Son, of that city, who will make it one of the prettiest and best equipped theatres in the State.

Wanted. A first class standard attraction to play under the auspices of the Lodge of Elks, of Evansville, Ind. Will pay guarantee. Time end of April or early in May. Address at once A. J. Duncan, secretary, Evansville, Ind.

THE BEGINNING OF THE END.

There are signs of Spring round and about everywhere, and the backbone of the theatrical year is now pretty well broken. Managers are concerning themselves more with projects for next season than with any plans for the rest of the theatrical year. As a sure harbinger of the approaching dissolution of things theatrical comes the circus, which may be always taken as the beginning of the end.

Some new productions are still to be made. At the Garden Theatre next Monday, Mr. Palmer will put forth the farcical comedy, His Absent Boy, with M. A. Kennedy and "Aunt" Louisa Eldridge in the principal roles.

The American Theatre will be closed during Holy Week, but will reopen on the following Monday with a new melodrama, produced under the direction of Walter Sanford.

The Fifth Avenue Theatre, which returned last night to the production of American comedy, will retain A House of Cards for at least a month to come.

At the Casino The Lady Slavey will run till Messrs. Canary and Lederer have their next "review" ready. It is to be called In Gay New York, and as usual will enlist the services of a score of well-known burlesque and comic opera performers.

At Abbey's Lillian Russell will continue to present The Goddess of Truth. This opera will fill out the balance of her engagement there. A revival of The Little Duke had been contemplated, but after consideration the project was abandoned.

The Heart of Maryland at the Herald Square, Chimmie Fadden at the Standard, The Prisoner of Zenda at the Lyceum, A Black Sheep at Hoyt's, Bohemia at the Empire, and The Squire of Dames at the Garrick are fixtures till the end of the season.

May Irwin's renewed success in The Widow Jones will probably ensure a profitable stay at the Bijou till the Aronsons are ready to close the house for the Summer.

Chauncey Olcott has two more weeks with The Minstrel of Clare at the Fourteenth Street Theatre. A new play, The Village Postmaster, by Jerome H. Jerome and Alice E. Ives, will succeed. In the cast will be Forrest Robinson, Edward J. Morgan, Harry Welsh, Queenie Vassar, Amelia Bingham, Harriet Ford, Sadie Stringham, and Rose Tiffany.

A few revivals of plays in the repertoire of the Potter-Bellew company will bring the Daly season to a close.

At the Star Manager Litt's new melodrama, The Last Stroke, is expected to last for some time. A month more of weekly changes of bill

at the Grand Opera House will bring us to Manager Pitou's promised revival of the Gilbert and Sullivan operas.

Exce'sior, Jr., will go to the Broadway next Monday where it will remain three weeks and possibly longer.

A revival of Humanity at the Academy will last till the doors of the old playhouse shall close.

SUPPER TO MR. HOPPER.

Charles H. Hopper, alias Chimmie Fadden, is a Yale graduate. He is held in high esteem by the alumni of the college, who remember when Mr. Hopper's genial personality was familiar under the New Haven elms. Sixty members of the St. Anthony Club, who are also members of the Delta Psi fraternity, attended the performance of Chimmie Fadden last Wednesday. After loading their old college chum with flowers they carried him off to supper with them at their club-house on West Twenty-eighth Street. The occasion was a very merry one.

CHARGED WITH FALSE PRETENCES.

Harry Mantell was arrested last week at Murfreesboro, Tenn., at the instance of Mrs. John D'Ormond for obtaining money under false pretences. Mrs. D'Ormond had sent him a railroad ticket and engaged him to play in her company. He is said to have sold the ticket, however, and joined the Wild Goose Chase company.

GEORGIA CAYVAN'S PLANS.

Georgia Cayvan will open her season next year at Palmer's supported by a strong company. Later she will visit the large cities. Several plays have been accepted, the opening one said to be a strong one, which Miss Cayvan believes is particularly adapted to her. At present the actress is resting at a Southern resort.

A NEW THEATRE IN DOVER.

W. H. Baker, proprietor and manager of the Baker Opera House at Dover, N. J., will shortly commence the construction of a new ground floor theatre with a seating capacity of 1,000. The new house will probably be finished in September, and will be first-class in every particular.

THEODORE THOMAS APPEARS AGAIN.

Theodore Thomas and his Chicago orchestra gave their first concert at the Metropolitan Opera House on March 17. It is five years since Mr. Thomas was last seen here.

IN OTHER CITIES.

PROVIDENCE.

For the first half of the week the Bostonians were at the Providence Opera House, and were welcomed by large audiences. A fine week since this superb organization appeared here and we earnestly hope it won't stay away as long again. The repertoire comprised A War Time Wedding, Prince Ananias and Robin Hood. The first two were new to Providence and met with general favor. Robin Hood has been sung here several times, but none by the Bostonians, and it drew the largest and most enthusiastic audience. Messrs. Barnabee, MacDonald, Cowles, Blake, Jesse Bartlett-Davis, Helen Bertram-Henley and Alice Nelson make an exceptionally fine co. and the chorus sang with splendid effect. The annual engagement of Nat C. Goodwin is always looked forward to with great interest, and a large audience greeted him at the Providence 19 where he opened for the balance of the week in Ambition. An Artist's Model 20-25. (See March 25-26.)

The Total Wagon Opera House again 12, where Charles Burnham and his company had to take a week's rest. The production is an elaborate one, and since it was last seen here a number of new scenes have been added. The many pretty dances, the rich costumes and the clever specialties were very pleasing. Among the best specialties were the songs by Marie Conway, the juggling by George D. Melville and the novel magic act by the Loretas. A transformation scene entitled Flight of Time closed the performance. On the Mississippi 25-26.

Large audiences ruled at Lothrop's Opera House 16-21, when Katherine Rober and her co. returned after a several months tour of New England and the provinces. The Buckeye was the attraction offered, introducing Miss Rober as Mary Jane a part which fitted her admirably. Her supporting co. included J. Gordon Edwards, Justin Page, Florence Mack, Grace Hamilton, Nellie Hancock, Leonard F. W. Lanerger, Morris McHugh and John Weber. All old favorites with patrons of this house. The S. R. O. sign was conspicuous during this engagement. A Flag of Truce 25-26.

The fifth concert of the Boston Symphony Orchestra was given at Infantry Hall 16 before the usual large audience. Mr. T. Adamowski was the soloist.

Troop B. Cavalry in full dress uniform, attended a performance of Northern Lights at Keith's 13.

The Fiske Jubilee Singers gave a concert in Association Hall 20.

James Tinker, an old-time hotel man and originator of the Theatre Comique, which was burnt down here about nine years ago, died in this city 13, aged sixty years.

Jonas Band has been booked for a concert in this city April 11.

J. J. Showies, in advance of Joseph Murphy, and Cud Given, of On the Mississippi, were here 18.

Eddie Snow, of the Devil's Auction co., will leave the co. at Boston 29.

Dave Robinson, who has been out as advance agent of the Henry Burlesque co., is at his home in this city, the co. having closed at Paterson, N. J., 14.

Bob Fitzsimmons will appear at the Westminster Theatre 25-26 with the New White Crook co.

Alexander Gaden, who has made a very favorable impression as a member of one of Lothrop's stock co., left for New York 14 on a business trip. He will rejoin the stock at April 13.

The Masonic Temple, which is located on Pine Street, directly opposite the Providence Opera House, was totally destroyed by fire 19. The front wall remained and the inspector of buildings issued orders to have performances suspended until it could be torn down. This, however, was unnecessary, for at 3:15 p. m. the wall fell and carried away three fire escapes on the Pine Street side of the opera house, demolished several lights of gas and injured the wall in the basement so that a portion of it will have to be rebuilt. After this the inspector withdrew his orders and the performance was given as usual.

Mark Ellsworth, of Lothrop's stock co., after a week's illness in the Homeopathic Hospital, this city, recovered and left 19 for New York.

Joseph Walsh, of Lothrop's stock co., closed in Boston 21. Manager Thorp, of the Thorp Dramatic co., was in town 17.

Katherine Rober returns to Lothrop's Opera House week of 30, presenting A Farmer's Daughter. On evening of 30, she will be tendered a benefit, when she will appear in A Woman's Power.

Polly Read, formerly of Jilson and Read, who is now known as Manager Pinard, of England, was visiting his mother in this city last week.

HOWARD C. RIPLEY.

ST. PAUL.

At the Metropolitan Opera House, Francis Wilson, supported by a strong co. of clever artists, The Chieftain 12-14 drawing good houses. A fashionable and appreciative audience gave Mr. Wilson a hearty welcome; the co. and the opera also received a very favorable verdict. The scenery is picturesque and effective, the music is melodious and the action lively, the costumes rich and striking. Mr. Wilson has not visited St. Paul for several years, not since he appeared in the role of The Merry Monarch. As Peter Adolphus Grigg he kept the audience on the laugh throughout the opera. The performance gave general satisfaction. Eddie Foy and his clever co. presented The Strange Adventures of Miss Brown 15-17 fair houses. In the first act, Mr. Foy as Captain Courtney presented a striking literary appearance. In the character of Miss Brown he played the part well and kept the audience interested and entertained giving a pleasing performance. Mrs. Dinmore as Angelina Newcomb, Lizzie Conway as Effie O'Gallagher, Page Whitcomb as Clara Leveridge, Lita Lillian as Euphemia Schwartz were excellent in their respective roles. The play took well and elicited much applause. Paderewski 18, Marie Wainwright in repertoire 19-21; Kellar, the magician, 23-24.

At Litt's Grand Opera House an excellent co., under the personal direction of Frederick Hallen, presented The Twentieth Century Girl 15-21, opening to S. R. O. and a fair prospect of a good week's business. The co. is exceptionally strong and the performance is one of the cleverest entertainments seen here this season. John T. Kelly is very droll and amusing in the part of Michael McNamara, and the specialties he introduced were uproariously applauded. Gus Williams is a very clever entertainer in his monologues and is as funny as ever in his trite sayings. He was repeatedly applauded. Mollie Fuller is a very bright, clever and attractive artist, vivacious and pleasing in whatever part she assumes. She was a delightful feature of the attraction in the role of Percy Verance, the girl bachelor, and her rounds of applause. The ballet is pretty and well drilled and neatly costumed. The singing was commendably good. The entertainment greatly pleased the patrons. Corinne and the Kimball Opera Comique co. 25-26.

Manager Frederick Hallen and Business Manager Melville Stolz of The Twentieth Century Girl co. report continued good business. The co. will at Omaha turn Eastward and play return dates in the principal cities up to the end of June.

John T. Kelly of the Twentieth Century Girl co. is an old-time favorite with St. Paul theatregoers and is considered one of the cleverest of Irish comedians. He met with a cordial welcome on Sunday evening at the Grand.

Manager L. N. Scott of the Metropolitan paid \$20 for a box at the Primrose and West Minstrels.

Marie Wainwright co. and Corinne-Kimball Opera co. are playing Cal Stone's circuit and will open in St. Paul shortly.

Julia Arthur became a great favorite with St. Paul theatregoers and made a host of friends during her engagement with Jacob Litt's Stock co. at the Grand some three seasons ago. Her many friends in St. Paul are pleased to learn that she is making a success with the Henry Irving co.

The John Stapleton co. will play return dates at the Metropolitan before the close of the season.

GROE J. H. COLE-RAVE.

INDIANAPOLIS.

The week will be both weak and strong in matters theatrical. The Grand is doing the "half" and the Empire all of week, but the character of the attractions at the English and at the Grand and Park the last half will make the week one of special interest.

Fanny Davenport opened at the English 16-21 playing Gladiators five nights and Saturday matinee. A good-sized audience greeted her on the opening night and a more critical or better pleased audience never passed the exits of the theatre. The grandeur of the settings, the rich and costly costumes and the perfect

acting were in complete harmony and the verdict that Fanny Davenport as Gladiators excels her Cleopatra or her Peloria is universal. Sipe and Dolman's Animal co. which completed two weeks at the English 14 broke all previous records of attendance at that theatre and their closing matinee was the largest of the engagement.

At the Park H. Henry's Minstrels was the bill 12-14. While the patronage was good it was not what the company expected.

The D'Fauter opened at the Park for three nights 16-18 and played to good houses. While The Defaulter is strong in the estimation of many, it does not satisfy the masses.

Francis Wilson in Merry Monarch and The Chieftain comes to the Grand 19. The advance sale is good. Isham's Grottoes are at the Park 19-21.

CHARLES F. KEN-EDY.

DETROIT.

Robert Mantell opened a week's engagement at the Detroit 16 with The Corsican Brothers, in which he appeared as Louis and Fabian Franchi. A large audience was in attendance at Mr. Mantell's favorite here and The Corsican Brothers, one of these strong, enduring plays which seems to suffer no deterioration in its attracting power through age. His presentation affords him most admirable support and on the evening referred to the acting of B. T. Ringgold as Montgiron, Mark Price as Chateau Renaud, and Charlotte Behrens as Emile de Lavoye elicited particular praise, while that of Willis Granger as Alfred Maynard and Maudie Monk as Madame Franchi was also deserving of the warm commendation it received. On 17 Mr. Mantell and his co. were seen in Monbars, which he has successfully given for many seasons. Wednesday matinee The Marble Heart was the bill offered, and the rest of the engagement will be filled out with the new drama The Queen's Garter. Following Mr. Mantell at the Detroit comes Augustin Daly's Midsummer Night's Dream 23-25.

Fanny Rice is at the Lyceum the first part of this week where she opened 15 in her new piece, Nancy at the French Hall. In it she certainly has a good vehicle for the display of her particularly happy style of entertaining, and her large audiences are appreciating the fact. It is an adaptation of a German comedy called Three Fair of Shoes, acted here some years ago by Marie Geisinger. It is a pretty thing, weaving in and out as it does bits of life as it is found, telling it brightly and dealing with it in the lighter and less serious manner than the pathetic is always well in sight in the background, and the bright flashes from the parody and fun in the piece only serve to make our glimpses of the background more distinct. Herman Elbert takes the part of Nancy's husband, the shoemaker. Eva Randolph is seen in the role of the serpent in the title household. Alice Vincent gives us little exhibition of the ways of the prima donna, while W. H. Prillman makes the audience all feel thankful that they have been given some other work in life besides the management of night-salaried artists. W. H. Fitzgerald gives a good parody of the English duke who is roasting for a fortune with the secretary and Jean de la Roche as the French whole co. do good work, and altogether it is a good performance. It closes Wednesday evening, and then comes the opera at the Lyceum for the remainder of the week.

In fact, there is nothing else thought very much about, or talked about, or looked forward to, or talked about this week but the opera. We can probably be excused for making such a fuss about it when it is said that it is the first time in the history of Detroit that such a treat has been afforded its people as we are going to have the last days of this week. There has been a great rush for seats and it will probably be such a financial and artistic success from the point of appreciation that Abbey and Grau will favor us with their Metropolitan co. in the seasons to come. The programme opens Thursday evening with Carmen. Calvé in the title role; Friday evening Faust, with Melba as Marguerite, Ed. de Reszke as Mephistopheles and Jean de la Roche as the Devil. On Saturday two of Verdi's opera will be sung—Aida in the afternoon, with Mme. Nordica as Aida; Saturday evening Falstaff, with Madame Saville as Mistress Ford and Maurel as Falstaff.

We are having the Morrison production of Faust at the Lyceum this week 15-21, which being given with the most elaborate scenic embellishments, in which electricity figures prominently. Those who take the principal characters are Porter J. White as Mephisto, Donald McLaren as Faust, Olga Verne as Marguerite, and Ada Hoshell as Dame Marthe. The play is doing a big business. Followed by The Derby Winner. At the Empire Two Old Crooks are holding forth to the nightly amusement of the audiences this week.

Black Sheep is the current bill at our "house of continuous shows," the Capital Square, and is drawing well. The specialties this week are furnished by Reta, vocalist, and Allen H. Waas, who gives German, Irish, English and Jewish impersonations. KIMBALL.

LOUISVILLE.

Charles L. Davis in his time worn, but still popular, Alvin Jolson played his annual engagement at the Opera House 15-21 in the role of Prince in A Princess in Tatters. The Theatre was dark week commencing 16.

Frank Harvey's sensational play, The Land of the Living, was the offering at the Avenue week commencing 15. It is played by a capable co., and the scenery and mechanical devices introduced were particularly noteworthy.

At the Buckingham a straight variety co., styled the New York Stars, drew good houses week ending 21. Matthews and Harris, Bingham, the ventriloquist; Sparrow, the clown; Charley Case and Cora Rous; Field and Lewis and other well-known specialty people made up a first-class variety bill. The Night Owls 23.

Joseph and E. M. Holland are underlined in The Social Highwayman for three nights here, commencing 19. Little Christopher will fill the entire week of 23 in Louisville.

Seats are on sale for the concert that will be given at the Auditorium 30 by Alfred Farland, the banjoist, assisted by Henry Goodwin as accompanist.

The drill corps of the local lodge of Elks is actively preparing for a drill contest that will take place at the annual reunion of the order which occurs in Cincinnati in July. The Louisville Lodge has the proud record of five victories in previous contests.

Sarah Bernhardt is announced for an early engagement at the Auditorium.

The Louisville Commercial in its Sunday theatrical notes did the graceful act of heading the column devoted to theatrical news as "Mirrors."

There are rumors that Daniel Quill will seek legal redress from Manager Hinrich for damages received through failure to fulfill contract to bring Hinrich Opera co. to Louisville.

During the engagement of the Land of the Living at the Avenue the performance of the play was commemorated by the distribution of handsome souvenirs in the shape of cut glass vases.

CHARLES D. CLARKE.

BUFFALO.

The season of grand opera opened at Music Hall 16. The Hungarian the first open given here, preceded before the most brilliant audience ever seen in Buffalo. Melba, Nordica, Scalchi, Jean and Edouard de Reszke, Plancon and Maurel were in the cast, which was identical with the cast of the opera in New York. The enthusiasm of the audience knew no bounds. Carmen with Calvé drew an equally large, brilliant and enthusiastic house. A wreath of laurels was passed to her over the footlights at the end of the third act. Faust and Aida were presented 18. Nordica as Aida was a brilliant success. Faust, with Melba, Scalchi, Plancon and Maurel in the cast was in many respects the most artistic performance of the four.

At the Star Theatre Charles's co. presented before the most brilliant audience ever seen in Buffalo. Melba, Nordica, Scalchi, Jean and Edouard de Reszke, Plancon and Maurel were in the cast, which was identical with the cast of the opera in New York. The enthusiasm of the audience knew no bounds. Carmen with Calvé drew an equally large, brilliant and enthusiastic house. A wreath of laurels was passed to her over the footlights at the end of the third act. Faust and Aida were presented 18. Nordica as Aida was a brilliant success. Faust, with Melba, Scalchi, Plancon and Maurel in the cast was in many respects the most artistic performance of the four.

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CECILIA GAYVAN

And Her Stock Company,

UNDER THE DIRECTION OF CHARLES BURNHAM.

WILL OPEN AT PALMER'S THEATRE, OCT. 5, 1896,

PRESENTING A NEW COMEDY.

ARTHUR LEWIS, Sec. Mgr. NAPIER LOTHIAN, Jr., Stage Director.

Address all communications

CHARLES BURNHAM, 1193 Broadway, Room 11, New York City.

co., which played a week's engagement at the Star 9, notified Proprietor Hood of the Tiff House 16 that her jewels and money, amounting to between \$1500 and \$1600 had been stolen. The police were summoned and made a vigorous search. Miss Haslan left for Cleveland on the morning train. Late in the afternoon Proprietor Hood received a telegram from the actress stating that she found her jewels and money in her trunk on her arrival at her Cleveland hotel.

MARIAN DE FOREST.

MINNEAPOLIS.

At the Metropolitan Opera House Alexander Salvini appeared in repertoire 12-14, opening in The Three Guardsmen a large and enthusiastic audience. As D'Artagnan, Mr. Salvini was given an ovation. His support was good, the work of Misses Fitz Allen, de Forest, and Klein and Ranous and Francour being of an especially high order.

Mare Wainwright and a well-balanced co. gave Daughters of Eve a good-sized audience. The play was somewhat of a disappointment. It would be more effective, if the dialogue was less tedious. Miss Wainwright made the most of her opportunities in the dual role of Rose Wycherly and Rhoda Dainty, and was rewarded with enthusiastic applause. Gertrude Elliott made an excellent impression as Grace Rockford. Barton Hill was satisfactory as Mr. Wycherly. Fulton Russell, Jr., made an exceptionally good Bantam, and Joseph Zinner was a pleasing Lord Talbot. Eddie Fox in The Strange Adventures of Miss Brown 20-22.

At the Opera House, Lockhart's Elephants and Specialty co. opened a week's engagement 18 to large and well-pleased houses. The almost marvelous tricks of the elephants were a taking feature, and the specialties were unusually good. Alice Raymond caught the house with her cornet playing. The Dare Brothers gave excellent examples of horizontal bar work, and Johnny Williams convulsed the audience with his burlesque of a magician. The McNulty Sisters, Collins and Collins, Edw. and Louise Lorrett, and Walter Leroy and Florence Clayton also contributed largely to the enjoyment of the performance. The Twentieth Century Girl 23-25.

Paderewski appeared in concert at the Lyceum Theatre 17 before a large and brilliant audience despite the startling advance in prices and a strong counter attraction. The distinguished pianist was given a cordial reception.

The management of the Opera was obliged to give an extra matinee on Friday of last week in order to accommodate the crowds who wanted to see In Old Kentucky. The engagement was the banner one of the season. Joseph Zinner, of the Wainwright co., who was formerly an attaché of the Grand Opera House in this city, renewed many old acquaintanceships during his brief stay.

F. C. CAMPBELL.

JERSEY CITY.

Otis Skinner made his stellar appearance in this city at the Academy of Music 15-21 to light business. His Grace de Grammont was the play, and the entire production was too arctic for this burg. It was not the style of entertainment that the Jerseyites like, appreciate or understand. Mr. Skinner is a good actor, has surrounded himself with good support, and has a fine play in De Grammont. Frank C. Mosley and Sarah Evans and Maude Durbin rendered excellent support. The costumes of the play and the stage settings and scenery were very fine. Mrs. Henderson is to be complimented upon bringing such a fine attraction to this city, even if she made no money on the engagement. The War of Wealth 23-25; The Land of the Midnight Sun 26-28.

William H. Broderick, late of Henderson's Sinbad co., arrived in town 17. Mr. Broderick has signed for Summer opera in St. Louis, Mo.

Mrs. Henderson, of the Academy of Music, arrived home from her Southern trip 13. She was away two weeks, and made the most of her short stay. Frank Cotton and his denary co. in this city 21 to join Tucker's Circus at Springfield, Mass.

1842 was to have been the attraction at the Academy of Music 23-28, but the time has been changed to April 13.

One hundred members of Jersey City Lodge of Elks attended the Lyceum Theatre, Hoboken, 18 to see Steve Brodie in On the Bowery.

George A. Clarke, who was to have left here 15 to join the advertising brigade of Barnum's Circus, has signed to do the hustling for Salter's Willow Haven Casino, a Summer resort in this city. Professor Austin will run the stage, and season is to open May 18.

Otis Skinner's season will end April 4.

Robert Hilliard has secured April 6-11 at the Academy of Music.

The circus season has opened. Sells and Forepaugh's advance cars went out over the Erie road in this city 16 to post up the route, and Barnum's show is its advertising car side-tracked here awaiting orders.

Jersey City Lodge of Elks will elect officers 23. A special afternoon session of the lodge will be held 25, for the purpose of initiating Joseph Howard of Howard and Emmerson, descriptive singers.

Frank C. Bangs wrote the play, and has left the Alabama, after two years of consecutive performances.

Otis Skinner will only play two weeks East of Pittsburgh next season.

WALTER C. SMITH.

ATLANTA.

Summer Opera, which is announced at the New Lyceum, will come as a blessing, since the outlook promises some of the duldest weeks theatrically the town has experienced for some time. Another house also announces the same class of entertainment and it is possible that we will have two co. giving the same class of opera at the same time. Of course, under these circumstances, neither should expect to do a land office business but it will at least result in competition and that is the life of trade. Although the Lyceum people have given it out positively that they will have Summer opera there are yet a few doubting Thomases who hope they won't and even if they were not to one would unconsciously expect it for the Lyceum is pretty generally known as the "home of Summer opera."

Albert Primrose, of the Primrose and West Minstrels, is in town heralding the good news of his co.'s early appearance at Henry Greenwall's New Lyceum Theatre. The newspapers give evidence of him being very largely on the "inside," and when the Minstrels grace the boards on the opening night they will have reason to expect a magnificent house.

Ada Rehan is expected to appear here shortly. Punch Robertson (pirate) is giving a week of popular-priced comedies.

At the Star Theatre Charles's co. presented before the most brilliant audience ever seen in Buffalo. Melba, Nordica, Scalchi, Jean and Edouard de Reszke, Plancon and Maurel were in the cast, which was identical with the cast of the opera in New York. The enthusiasm of the audience knew no bounds. Carmen with Calvé drew an equally large, brilliant and enthusiastic house. A wreath of laurels was passed to her over the footlights at the end of the third act. Faust and Aida were presented 18. Nordica as Aida was a brilliant success. Faust, with Melba, Scalchi, Plancon and Maurel in the cast was in many respects the most artistic performance of the four.

GALVESTON.

An audience that filled every part of the theatre greeted the initial appearance in this city of Della Fox at the Grand 8. The Little Trooper was the medium chosen for the introduction and proved one of the genuine pleasures of the season. It was a delight in every way and merited the approbation so freely bestowed by the happy audience. With disparagement to none it may be truthfully said that the hit of the

evening went to the credit of Jefferson De Angeli, who immediately established himself a favorite and strengthened his position as the play progressed. His clean and artistic methods were in such striking contrast to the objectionable means so generally employed by the average comic opera comedian of the period as to render his performance doubly appreciable. Hillier's Gift Show occupied the house 13-14 to good attendance. Next week, Black Crook—Lillian Lewis. C. N. RHOODE.

SAN FRANCISCO.

Fred Ward closed a very handsome business at the Baldwin last week and gives way to the Milk White Flag. He has gone across the bay to Mardonnough Theatre in Oakland, and on Monday evening opened to big house. He has always been a great favorite here and Elks of Oakland gave him a rousing reception after the last curtain and held another all night session at their rooms after the play. King Lear was his opening production and made a profound hit.

At the Columbia Theatre The Wicklow Postman holds supreme sway.

A Milk White Flag is funny, but there's a gruesome note running through it, the sking over the burial. The big audience at the Baldwin overlooked most of that last evening and just laughed. Like all of Hoyt's farce comedies the play is a farago of all sorts of nonsense, chaff and satire on the bold militiamen.

The Carleton Opera co. opened their farewell week at the Alvar in a grand double bill. The Charity Girls and The Mikado. The former piece was produced last evening for the first time in San Francisco. It is replete with a number of catchy airs and some bright dialogue. By special request Mr. Carleton sings "Ben Bolt" during the performance of The Charity Girls. Every one has heard The Mikado, but the style in which it is produced by the Carleton's will warrant a rehearsing. All popular numbers were encored. The stage settings and costumes are appropriate.

Charles B. Ward, the original Bowery Boy, is the strongest card that has appeared at the Orpheum since it opened under the present management. He is best known, perhaps, as the author and composer of "The Band Played On," but his singing and acting are far superior to his songs. He has a good voice, taking presence and is graceful. Last evening he received six encores. Les de Filippis gave a splendid exhibition of eccentric dancing. The Andersons, Wiltons and Mills and Collins made up a very clever bill.

The Silver King, produced by the strong stock co., is the attraction at Morosco's Grand Opera House. Darrel Vinton and Essie Little appear as the hero and heroine. The work is up to the standard of the house.

As usual, the scenery and stage setting are superb. Anna Eva Fay still holds sway at the Auditorium. A large crowd was present at last night's performance and thoroughly enjoyed the clever entertainment. A number of the demonstrations are, to say the least, remarkable.

The Hoolah drew a large audience at the Tivoli Opera House. All the favorites are in the cast. Ferris Hartman was very funny in the title-role and deserved the frequent applause awarded him.

With A Milk White Flag, which opened at the Baldwin last night, was a San Francisco girl who went to New York one year ago comparatively unknown in the theatrical world. The girl returned with the laurels of success. She is Laurence Robinson, known on the stage as Clairette Agnew.

JAMES F. J. ARCHIBALD.

MILWAUKEE.

Francis Wilson and his excellent co. gave four performances of The Chieftain at the Davidson 16-18 and was greeted with large and appreciative audiences. Mr. Wilson in the character of Peter Adolphus Grigg has a very congenial part, and adds his own individual attractiveness and humor in such a liberal manner that even the most soub-e-mindful auditor must melt and be amused. Lulu Glaser is very pleasing as Rita, and Christie MacDonald though afforded but little opportunity as Dolly, is very satisfactory and possessed of a very pleasing voice. The remarkable bass voice of Joseph C. Miron and the excellent baritone of John E. Brand contributed largely to the success of the performance. The chorus shows excellent training and render the ensemble music with good effect. In by and Richard Mansfield follow.

Manager Litt's latest production, The Last Stroke, began a week's engagement at the Bijou 19. The piece is given by a remarkably strong cast including F. de Rick de Belleville, John T. Sullivan, Joseph Kilgour, Edgar Forrest, Helen Lowell and Ada Dwyer, which to a great degree is its salvation. Mr. Morris, the author, displays a degree of inconsistency in the construction of this piece which is remarkable even in melodrama. The Girl I Left Behind Me 22-24.

Rip Van Winkle is being produced at the Academy this week, and in a very creditable manner. E. T. Stetson, who has recently joined the stock co., assumes the title role and gives a very good performance. Will H. Fox, Pete Baker and the Chesters furnish the specialties which are enthusiastically received.

E. T. M. DONALD.

CHARLESTON.

Lent is having a very depressing effect on box office receipts just now. Some strong attractions at the Academy of Music have suffered very much on account of the penitential season.

Edward Harrigan 12 as Old Lavender played to light business, but made a great hit with his inimitable characterization of the too keen of men.

Theatregoers who remembered Henry E. Dixey as Adonis were surprised at the versatility which he displayed during his engagement at the Academy 13, 14. Augustin Daly's sparkling comedy, The Lottery of Love, was the first night's bill, and the second night the performance was made up of a number of clever impersonations by Dixey, concluding with the last scene of Seven Ages. The attendance was not as good as the co. deserves.

The Grau Opera co. closed season here 16 with a largely attended performance of Tar and Tartar. Tom Martin, a Charlestonian, and Fred Fieat, an old Summer opera favorite, both received ovations after the performance were tendered a social feast by the Elks. The co. returned to Savannah, whence by steamer to New York.

M. B. Curtis 19. Primrose and West 20. Charley's Aunt 21. Harry Sellers, representing Curtis and J. F. McNamara, in advance of Charley's Aunt, were in town last week.

R. M. SOLOMONS.

KANSAS CITY.

The Hinrich's Opera co., which was booked for appearance at the Auditorium 16-18, stranded in St. Louis, and although a liberal guarantee was offered them by the management of the Auditorium, they were unable to secure them.

Della Fox comes to the Coates Opera House 20, 21, in Fleur-de-Lys. Thomas Keene 23-25.

Peter F. Dailey and a clever co. appeared at the Grand 15-21 in The Night Clerk. The part in which the star was exhibited is one that fits him perfectly. Jennie McNamee, Kaymon Hitchcock, John Sparks and a lot of others, helped to make the performance a great success. The patronage was fine. Charles A. Gardner 22-24.

The Merry Widow was presented at the Ninth Street Opera House 15-21 by a co. of clever people, all of whom appeared in interesting specialties: Amelia Summerville, Jeanette Hageard, David Warfield and Willard Simms appeared in a burlesque on Trilby, which was very clever; Lee Harrison and others

sent and well liked. Herbert Cawthorn 23-28. An American Hero was fairly presented at the new Gillies 15-21 and drew a moderate audience. The Two Orphans will be put on 22-28. David Warfield and Lee Harrison, of The Merry World, closed 21 and will appear in Canary and Lederer's new review, Broadway, which is to be produced at the Casino, New York, May 31.

DENVER.

A wave of melody has struck the city. At the Tabern 7 every seat was filled with a fashionable audience who tended to Paderewski an enthusiastic reception, which he certainly merited. The programme was superbly rendered. So delighted were his auditors that at the conclusion of the performance they remained in their seats and continued applauding until Paderewski bowed them with a final encore. His next performance 6 was not so largely attended as the evening performance 7, and Paderewski, who had been suffering with insomnia, was not at his best at the matinee.

At the Broadway 9 and matinee and evening 10 Sousa and his magnificent band have drawn tremendous houses on both nights, all the seats and boxes were taken and people were standing three rows deep. This ideal leader composes and his ideal band plays music that comes very near to the hearts of the people. At the Monday night concert there were from three to four encores to each selection that the band played. Sousa's new two step, "The Cotton King," scored a hit, and an encore to it he played the other splendid marches that have made his name famous.

Denver has in the past six months enjoyed a musical revival. The Bostonians, the Danrosch Opera Co., Paderewski and Sousa's band have all been here and for the twenty-three performances given by them the gross receipts exceeds \$100,000. And still they come. The manager of Anton Siedl's Orchestra has just booked this attraction for the Broadway Theatre for three concerts in May next. You cannot give Denver too much good music, and its people are willing to pay for it.

The Tabern has been dark this week with the exception of matinee 10 when Mabel Jessner Venner gave a lecture on artistic dress. The Tabern opens 16 with Sol Smith Russell in The Rivals. He will also present An Everyday Man and Mr. Valentine's Christmas during the week. Following this attraction comes Tavery Opera Co.

The Lyceum opens as a popular price combination house Sunday, matinee, 8 with the Kempton Comedy Company playing The Black Flag followed the last half of the week by The Queen's Evidence. The company terminates its engagement Saturday night and will be followed by The Wild Goose Chase, a musical comedy, and after that, The Hiram. The Lyceum is a cozy little playhouse and bids fair to regain its old-time popularity.

At the Orpheum the Holden Comedy Co. is in the fourth week of its engagement, and business continues exceedingly good, the co. and its plays having made immense headway this week. Nobody's Claim, Little Rascals, and Tom Sawyer have been the bill, and next week commencing 16, which is the last of their season's engagement, Romy the Waif and The Pavement of Paris will be presented. At the benefit to be tendered R. E. Bell matinee 7 Angie will be the bill. Great interest is being manifested in this benefit, and a large audience is assured.

Manager Marx, the "Co." of Friedlander, Gottlieb and Co., managers of the Columbia Theatre in San Francisco, and also the Frawley Co., was in the city in advance of his attraction which opened at the Broadway Theatre 16 in The Senator.

The Tabern being dark 16, 17 a number of its attaches enjoyed the courtesy of the Broadway management and heard the Sousa Concerts. F. E. CARSTARPHEN.

OMAHA.

At Boyd's Theatre Sousa's Concert Band attracted two large audiences 14, standing room being at a premium at the evening performance. If possible, Sousa's reception was more enthusiastic than ever. There were flowers and encores galore, the latter being responded to with a willingness that was a pleasure to see. The programme was attractive on with the exception of the finale, which was "The Band Came Back." This was undoubtedly intended for the gallery boys' Saturday night quarter, but the small boy did not like it or else he was not there, and it somewhat marred the impression of what would otherwise have been a charming entertainment. Myra French has a clear soprano voice, and gave an encore "Ben Bolt." Carrie Duke, violinist, is a charming young artist of remarkable talent, and undoubtedly may have a brilliant future if she does not shrink from the many disagreeable features that a stage life entails. Della Fox 22, 23, Sol Smith Russell 27, 28.

I did not see an empty seat at the Creighton 12. Canary and Lederer's big burlesque The Merry World opened an engagement that finished the week. Its success was unqualified, and quite a number came a second time to see the pretty girls and enjoy the fun. This place is remarkably well staged and the costumes rich and attractive. St. Plunkard 15-16 to fair business. La Petite Freddy's impersonations are wonderful, and the railroad and threshing scenes are cheered to the echo. Not the least attractive part of the performance is the street serenade. Frawley Co. week of 22. Eddie Foy 29-April 1.

The Sunday papers contained columns of eulogies of the Minnick Opera Co., which was booked at the Boyd 19-21, but which succumbed at St. Louis the same day. Had they gotten this far we might have given them a good send-off, for not a single co. has stranded in Omaha this season.

I understand that Lee Harrison and David Warfield leave The Merry World Co. at Kansas City, and will return to the metropolis to go in training for Canary and Lederer's new piece, Broadway.

Sousa was so well pleased with his reception here that he has booked for two nights in the Fall. The Thurston Rifles, the crack militia company of the county, attended the evening performance in a body. W. W. Randall, in advance of Della Fox, is here and reports business generally excellent. Nat Roth, Della's manager, will leave the co. here for a flying trip to New York. Miss Fox has made no definite arrangements for a manager next season, although there has been no lack of applicants for the position. Lottie Fuller is booked at Creighton Hall April 6.

TOLEDO.

Sowing the Wind was presented by an evenly balanced co., headed by Mary Hampton, at the Valentine 19-21 to good business.

Camille D'Arville made her first appearance here as a star 23-28 as Madeline in The Magic Kiss. To say that Miss D'Arville completely captured every one who heard her would be expressing it mildly. Her first act on arriving here, after a long, weary journey from Canada, was to offer her services for a charity concert on Sunday evening, given by one of the Catholic societies. She sang two numbers and was presented with a beautiful basket of flowers. During her engagement she was the recipient of many social honors. Augustin Daly's co. in A Midsummer Night's Dream 26-28. Della Fox April 4; Robert Mantell 6-8; Nat Goodwin 10.

Katherine Germaine opened the week at the People's for one performance 25. The Feming Master was sung to a large and appreciative audience. Joe Cawthorn began a week's engagement 23, appearing in his new comedy, A Fool for Luck. Mr. Cawthorn is fast becoming one of the best German comedians of the day. He never seems to weary an audience, and he deserves great credit for getting together such a fine co.

Since George Boniface left D'Arville's co. that aggregation has been in need of a comedian. Manager Shen has several in view, and expects to have one of the best next week. A prominent manager, who did not wish me to mention his name, was in the city negotiating with Miss D'Arville for next season. If true, her plans mature the lady will be the star of one of the finest cos. on the road.

Manager Roda has just completed arrangements whereby Toledo will have something it has never had before, a May festival. On 28 of that month Nordica, Rose Stuart, Catherine Bloodgood, Gertrude May Stein, Evan Williams, Sig. Campanari, Max Heinrich, Arthur Whiting and the Boston festival orchestra of fifty musicians will appear in a grand operatic concert. The expense of such an undertaking is enormous, but Mr. Roda says if it is patronized as it no doubt will be, it will be a regular event every season.

Alfred A. Farland appeared at Pythian Hall in a banjo recital supported by the Burford Banjo Club, a local organization 25.

At the Auditorium May Smith Robbins is seen 'til Little Trixie twelve times a week. Business good. C. M. EDSON.

Always have open time for good acts - Home, Wires Johnsons Opera House, Pa.

CORRESPONDENCE.

ALABAMA.

MOBILE.—MOBILE THEATRE (J. Trindemann, manager): Paradise Alley 13-14 attracted fair crowds. Lewis Morrison in Faust and Garrick's Love 17, 18 played to large and appreciative audiences. Rumor has it that Western capitalists will buy Mobile Theatre and replace the present building with one of modern date and with stage capacity sufficient to accommodate the largest traveling theatrical organization.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Ben S. Theas, manager): Paradise Alley 9 to fair business. Henry E. Dixey 10 in The Lottery of Love to good business and one of the most finished performances of the season. Mr. Keates, acting with Mr. Dixon, excellent. Nat C. Goodwin in Mizouza to S. R. O. 11 gave universal satisfaction. Emily Ranker 13, 14, with matinee, in Our Flat to fair business and general satisfaction. Roland Reed 17; American Girl 20, 21.

TALLADEGA.—CHAMBERLAIN'S OPERA HOUSE (George W. Chambers, manager): Belle Boyd, the Rebel Spy, 11; small audience. good performance. Stanton and Harris failed to appear on account of very inclement weather 12. Miller Brothers, legerdemain artists, 14 to large and well-pleased audience. Sutton's Montgomery co. 24, 25.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): The Ariel Lady Sextette did not appear on account of delay of train. Prof. L. A. Weaver gave exhibitions in hypnotism 16, 17 to small houses.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): Charles's Aunt 16 to fair business. Emily Ranker in Our Flat 21.

DECATUR.—ECHOLS' OPERA HOUSE (John C. Gordon, manager): John D'Ormond 23, 25.

MONTGOMERY.—McDONALD THEATRE (G. F. McDonald, manager): Lewis Morrison, supported by a strong co., presented Faust to good house 18; Dixey 20, 21.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, lessee and manager): House dark 4-16.

NEWPORT.—THEATRE (Hitch and Billingsly, managers): House dark 7-14.

HELENA.—GRAND OPERA HOUSE (Newman and Eburn, managers): House dark week 8-15. The Fast Mail 19.

FORT SMITH.—GRAND OPERA HOUSE (J. C. Metcalf, manager): Turkish Bath 19, good performance to a fair-sized audience. Some of the specialty work was fine. Della Fox 18; Thomas Keene 21. Item: Leon R. Geiser, of Memphis Lodge, B. P. O. E., is in the city and has forwarded an application to the Grand Lodge for dispensation to organize a lodge of the same order in this city.

LITTLE ROCK.—CAPITAL THEATRE (G. B. Nichols, manager): Wang, with Albert Hart and Norma Kopp, gave a very good performance to S. R. O. 16. Della Fox in The Little Trooper gave an excellent performance to a packed house 17. Thomas Keene in Richard III. 20. Item: George H. Walker, of Vicksburg and Rigby, San Antonio, Tex., and one of the lessees of the Capital Theatre, this city, is at present here and witnessed the performance of Wang and The Little Trooper.

ARIZONA.

PHOENIX.—OPERA HOUSE (Hirschfeld and Fleishman, managers): Morrison's Faust to a large and appreciative audience 9. Black Crook 27, 28.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Katie Putnam in The Old Lime Kiln drew fairly well 9-11. Henderson's Sinbad co. attracted large audiences 12-14. Nellie McHenry in The Bicycle Girl 16-18; James O'Neill 19-21. Item: BURBANK THEATRE (Fred A. Cooper, manager): May Nunnary and the Dailey stock co. closed a fairly successful season 15. W. T. Carleton's Opera Co. open for a season 16 in The Devil. Item: Bob Burdette, the humorist, drew a large audience at Music Hall 12. The Cook Sisters and blood hounds in U. T. C. drew well 11 at Hayard's Pavilion.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Kendra Kendall in A Pair of Kids to a topheavy house 9. Davis' U. T. C. 10; poor business. Katie Putnam presented The Old Lime Kiln to a small but highly pleased audience 12. Bristol's House Show 28, 29; Town Topics 30.

STOCKTON.—AVON THEATRE (James J. Lent, manager): Dark, no bookings this month. YOSEMITE THEATRE (Adams and Newell, managers): Nellie McHenry captured the town 11, and the performance satisfied all present. Frederick Ward presents King Lear 19 to be followed by David Henderson's Sinbad 28.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): Frederick Ward and co. week commencing 9 to excellent business. King Lear, The Mountebank, The Lion's Mouth, Virginian, Julius Caesar and Damon and Pythias was produced. Materna and Ondrick in grand concert 16. Nellie McHenry, A Milk White Flag, Anna Eva Fay, Puddin'head Wilson are underlined. OAKLAND THEATRE (J. J. Collins, manager): Bacon Dramatic co. in Knickerbocker second week commencing 9 has been a hit. Frank W. Bacon leads and is well supported.

RIVERSIDE.—LORING OPERA HOUSE (F. H. Miller, manager): Morrison's Faust II to a very large and well-pleased house. Katie Putnam in The Lime Kiln 13.

COLORADO.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Schubert Quartette 18.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Sinbad to S. R. O. at advanced prices 9. The Senator to good business 14.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Friends 9 to good business. Sousa's Band II to a crowded house. The Frawley Co. 13 in The Senator to an enthusiastic audience.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Chicago Lady Quartette 18. House dark 19-27.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): William H. Crane in The Senator 2 to a crowded house; performance excellent. House dark 13, 14. Home talent 16 in M'iss; Chicago Ladies' Quartette 19. Schubert Quartette 26; Katie Putnam 30.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Ward and Vokes in their irresistibly funny skit, A Run on the Bank, convulsed a large audience 12. The piece has been considerably changed and improved since it was last seen here, and is thoroughly up to date. Joseph Hart 13 in A Gay Old Boy to fair patronage. Donnelly and Girard 14 with The Rainmakers deluged a large audience with their tunny songs and sayings. Down in Dixie co. 17, 18 drew large audience later night. The opening night, after the band had done its "balcony serenade" and the house was half full, a despatch was received that the scenic car was with the train on the consolidated road that was de-tracked at Parkville, a suburb, on account of a land slide across the track at that point. Money was refunded those who purchased tickets, as it was impossible to give the performance. Joe Ott 19; Bernhard 20; Margaret Mather 21. FOOT & GARD HALL (F. Sessions, manager): Rivarde, the celebrated French violinist, assisted by Lacharme, pianist, gave a delightful concert 13 to a fair-sized audience that enthusiastically encored each number on the programme. The London Gaiety Girls at the Auditorium 19-21 are underlined to big business. Item: De Wolf Hopper, with Wang, will open Parson's new theatre April 1. It will require considerable hustling to get the house in readiness by that date, and a double force of workmen are employed night and day. J. N. Decker, who is hustling in advance of Primrose and West, and who, during the Jacobs and Proctor's regime at the Opera House "held down the front" of the theatre, was in town with the co., and proved the same cheerful old prevaricator. Anson Pond, by the decision of the Superior Court the past week, becomes in possession of over a half million dollars, which was left to the city to establish a new Park. The will was contested with above result. Primrose and West will have a large stand made from the full-page cut in THE MIRROR depicting their entry in the Madison Square carnival.

NORWICH.—BROADWAY THEATRE (Dodge and Har-

ison, managers): A Trip to Chinatown was presented 12 before a very large audience. The old farce seems to have plenty of vitality left, as Harry Conner as Welland Strong, Geraldine McCann as the Widow, and the rest of the clever co. were received with much enthusiasm. House dark 16-21; Waite Comedy co. 23 for two weeks. BARD'S OPERA HOUSE (Ira L. Jackson, manager): London Gaiety Girls 17 had a fair-sized house. Item: Paul Gerson, of the Otis Skinner co., who was taken very ill with pneumonia while the co. were in this city was removed from his hotel to the Backus Hospital, where he lies in a critical condition.

BRIDGEPORT.—PARK CITY THEATRE (Patrons and Jennings, managers): Tactious Donnelly and Darwinque Girard presented The Rainmakers 13 to a small house. They had admirable support. Ward and Vokes in A Run on the Bank to good business, though topheavy, 14. The second Sans-bigotry Lenten lecture 15 was an overflowing S. R. O. affair. The Arion (local) Singing Society gave a magnificent concert 16, among whose participants was the famous violin virtuoso, Camille Tiso. Andrew Mack's return date in Myles Aaron 19; Bonnie Scotland 20, 21; Robert G. Ingersoll's lecture on "Faith" 22; Joseph Murphy in The Shun Rhue 23; Michael S. Rogers 26; Joseph Jennings (local) Singing Society gave a magnificent concert 18, among whose participants was the famous violin virtuoso, Camille Tiso. Andrew Mack's return date in Myles Aaron 19; Bonnie Scotland 20, 21; Robert G. Ingersoll's lecture on "Faith" 22; Joseph Murphy in The Shun Rhue 23; Michael S. 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DECLARATION OF CONFLICT OF INTERESTS

T. Merrill, mgr.), Vancouver, B. C., March
New Whatcom, Wash., 25, Everett 26, Seattle 27,
Portland, Ore., April 3, 4.

24. New Boy, Louisville, Ky., March 23-28.
28. NICKERSON COMEDY, Salem, Mass., March 23-28.
NATIONAL COMEDY, Waterloo, Ia., March 23-28.

Bostonians (Barnaber and MacDonald, props. F. Perley, mgt.). Philadelphia, Pa., March 23-Apr.

Russia" & Co., at this office.

GAWAIN'S GOSSIP.

The New Gilbert-Sullivan Opera Described—
Other Theatrical Topics in London.

(Special Correspondence of The Mirror.)

London, March 15, 1896.

The chief event in play-going circles since I last had the honor of addressing New Yorkers has naturally been the production of the once



—A MEMBER OF THE TRUPE—

Stripeland, here's it's health; it is probable that you may like to have a few remarks from yours to command.

Impresso, then, the newest G. and S. brand bears a strong resemblance to many of the same eminent firm's old brands—sometimes to the good old brands and sometimes to the well, let us say less good, for one cannot with justice call any work of their series bad. Several have been unsuccessful through lack of something or excess of something else, but the most anti-Gilbertian Sullivanian of such there be could never say that either gifted collaborator ever slurred his work.

Gilbert has long had a habit of repeating himself and of reminding you of his former works. In the case of the Grand Duke, etc., he is more reminiscent than ever. Not only of sundry previous opera books of the Savoy series, which really started at the Opera Comique, but also of certain works he gave to the stage long before that series was promulgated. Many critics and playgoers appear to think, as they have never seen or even read any of William Schwenck's works anterior to the aforesaid Savoy series, which now runs to fourteen, that there was previously no Gilbert or hardly any. Instead of which he had been a diligent contributor to the stage for some fourteen years—selling, however, making any mark until he reached the Palace of Truth and introduced us to Pygmalion and Galatea.

The chief Gilbertian piece of which W. S. G.'s latest is strongly reminiscent are Theophrastus, a strolling player opera produced at the Gaiety a quarter of a century back. Engaged, a farcical comedy, which was successively played by George Honey, E. A. Sothern and H. J. Byron, bits of Iolanthe (the law business) and whiffs of Gilbert's German Reed playlets dating from about 1872. These last, however, can hardly be expected to rank as they say in the Bankruptcy Court, as they were nearly all studies for the later and much more important works.

The reminiscence this time, however, is not confined to G's own works, but of the works of previous authors who may be said to have influenced our greatest living librettist. Dashes of Thackeray's burlesque poems were always to be found in Gilbert from his "Bab Ballads" downwards. But this time any one at all familiar with our older playwrights is irresistibly reminded of Bombastes Furioso, by Rhodius, of Kane O'Hara's Tom Thumb and Midas, and especially of Carey's Chrononhotontologies, all of which were a kind of Savoyard opera of a century ago. In some points the sampler of Gilbert's latest is even reminiscent of Sir Aspidochelone, Nahum Tate, the hymn writer who put a happy ending to King Lear, and one or two other Carolan Jacobean playwrights who were given to building complications around mock dukes.

But notwithstanding all its reminiscence—perhaps in some measure because of it—The Grand Duke is a bright and merry book, causing at times immoderate laughter as much by its quips and cranks as by its funny mock operatic and mock melodramatic business. The main feature of the plot revolves around the leading comedian of a troop of mummeters and the Grand Duke of Plennighalpfennig, who each agrees for reasons of his own to merely quarrel and to fight a statutory duel, according to the laws of Plennighalpfennig and to abide the consequences thereof.

The best way to describe this kind of duel and its results is to give the poet's own words as delivered by the notary to the intending combatants.

About a century since
The code of the duello
To sudden death
For want of breath
Sent many a strapping fellow
The then prevailing prime
(Who useless bloodshed hated)
He passed an act
Short and compact
Which may be briefly stated.
Unlike the complicated laws
A parliamentary draughtsman draws,
It may be briefly stated.
We know that complicated laws,
Such as a legal draughtsman draws,
Cannot be briefly stated.

By this ingenious law
If any two shall quarrel
They may not fight
With talchions bright

(Which seemed to him immortal,
But each a dead star drew
And he who drew the sword
Then too was dead.)
He thought he had
In fact a light, ghost
(When existence of those comets
Orthography borrows her spells,
And ghost is written, ghost.)
With what an emphasis he dwells
Upon "orthography" and "spells"
That kind of fun's the lowest.

When all the lower's purged
(The little legs, the toes)
And thrust and toe
Have went their way
In counterpoint addition
The women must adapt
The men's & gone vocations
Discharge his debts
To all his debts
And take his obligations
In short, to briefly sum the case,
The women takes the men's place,
With all its obligations.
How much sweeter some the case
The women takes the men's place
With all its obligations.

Ludwig, the mummer, having by way of practice just killed a rival lover in the troupe, now "slays" the Grand Duke in similar fashion, being strictly nominated in the bond, how ever that each "corpus" is to revive to-morrow, on which day the Statutory Duel act (now 100 years old) expires. One of Ludwig's first arrangements, however, on becoming Grand Duke in place of his "slain" opponent is to re-enact this law in order to keep himself in power.

You may easily imagine how Gilbert treats the political, politico-economical and mixed matrimonial complications arising from all this. No more as to plot, therefore, but with a view to amusing your readers, I think I really might with your kind permission (as to space) quote another little gem or two in the way of lyrics. Take this, for example, where Ernest Dummkopf, the "juvenile," shows how it is that even a theatrical may safely take on the ruling of a Grand Duke.

Were I a king in every truth
And had a son, a guileless youth
In probable succession
To teach him patience, teach him tact,
A manager's profession
To that condition he should adapt
(Despite a too fond mother's dream)
With eight or two stars in his troupe,
All anxious of each other
Oh, the man who can rule a theatrical crew,
Each member a genius (and some of them great),
And manage to humor them, little and great,
Can govern this tuppety state.

Both A and B rehearsal night
They say they'll be "all right at night"
(They've both been to school yet)
C in each act now—change her dress
D in attempt to separate the press
I won't play Romeo unless
His grandmother plays Juliet
F claims all honors as her rights
(She's placed them thirty seasons)
And G must show herself in lights
For two coming reasons
Two very well-shaped reasons
Oh, the man who can drive a theatrical team,
With whippers and leaders in order supreme,
Can govern and rule, with a wave of his hat,
All Europe—with Ireland thrown in.

And look at this song of the "Jim Jams" (a resuscitated lyric of our author's).

When you find you're a broken-down critter,
Who is all of a tremble and twitter
With your palate unpleasantly bitter,
As if you'd eaten a pill
When your eyes are as big as dividers
And you're plagued with untidy insiders,
And your spine is all creeping with spiders,
And you're highly glib in the gill—
When you've got a bee in your head
And a sewing machine in each ear,
And you feel that you're eaten your head,
And you've got a headache he doesn't know
When such facts are about,
And these symptoms you find
In your body or crown—
Well, you'd better look out,
You may make up your mind
You had better be done.

When your lips are all sneaky, like talismans,
And your tongue is decidedly yellow,
With a point of warm oil in your swallow,
And a pound of tin-tacks in your chest,
When you're down in the mouth with the vapors,
And all over your new Morris papers
Black beetles are cutting their capers,
And cracks, things never at rest
When you doubt if your head is in your own,
And you jump when an open door slams
Then you've got to a state which is known
To the medical world as "Jim Jams."
If such symptoms you find
In your body or head,
They're not easy to quell,
You make up your mind
You are better in bed,
For you're not at all well.

And for one last specimen I prythee regard this screaming skit of the kind of acting adopted by the great Sarah Bernhardt and her many imitators. This song is sung by Julia, the leading lady of the troupe, in order to show how she will play the part of wife to the Mock Grand Duke.

You forget my special magic
(In a high dramatic scene)
Lies in situation tragic
Undeniable intense
As I've noticed promotion
In the histrionic art
I'll submit to you my notion
Of a first-rate part.

I have a rival! Frenzy thrilled
I find you both together
My heart stands still, with horror chilled—
Hard as a million netter
Then softly, slyly, snaky, snaky
Crawly, creepy, quaky, quaky
I struck her on her homeward way
As panther tracks her fated prey.

I fly at her soft white throat
The Lily-white laughing leman
On her agonized gaze I gloat
With the glee of a glancing demon
My rival she! I have no doubt of her
So I hold on—till the breath is out of her
And then—Remorse! Remorse!
O cold unpleasant course.

Avant! Avant!
That lifeless form
I gaze upon
That face, still warm
But weirdly wan
Those eyes of glass
I content late
And then, alas,
Too late—too late
I find she is—your Aunt
Remorse! Remorse!

Then mad mad mad!
With fancies wild—chimerical—
Now sorrowful—silent—sad—
Now hullo! hullo! hysterical!
Ha! ha! ha! ha!
But whether I'm sad or whether I'm glad,
Mad! Mad! Mad! Mad!
This calls for the resources of a high-class art,
And satisfies my notion of a first-rate part.

As to the music, that is often in Sir Arthur's most humorous and most melodious vein, with here and there a sweet lyric of the more tender sort. As is his wont, Sir Arthur plays fantastic tricks with his orchestration, which often gets many a laugh and plaudit on its own account.

The chief honors in the representation fall to Rutland Barrington as the Mummer-Duke, Walter Passmore as the Real ditto, and the splendid voiced Rosina Brandram as the Grand Duchess-elect. Miss Brandram, of course, has to exhibit age, which the otherwise tasteful Gilbert nearly always "guys," forgetting happily, that he is getting on for sixty. Charles Kensington as the tenor lover, Scott Russell as the notary, Scott Fiske as the Prince of Monte Carlo and James Hewson as the herald also achieve success. The new debutante, Madame, like Fanny, otherwise the Countess Kinski, gave general satisfaction for her pleasant singing and pretty appearance. The Count, who is well known around town, surveyed the carolling Countess appreciatively from a private box. One of the biggest hits of the evening was made by Florence Perry as Lisa, sourette of the traveling company. Charles Harris, who is nearly as well known as a "producer" on your side as he is on ours, has made a magnificent production of the new piece, not a detail has been forgotten. All concerned were called at the end, D'Oyley Carte, happily recovered from his long illness, looking very contented at the reception of the piece.

Bad business is being done at many of our most important theatres, whether owing to Lent or to the public not liking the plays provided and therefore staying away in their thousands in a most point, and one which, unlike the aforesaid Gilbert's Lord High Chancellor, I remember to have often met before. Be this as it may, the Royalty, the Criterion, the Shaftesbury, and the Comedy close immediately until Easter. At the first named The Chil Widow will be resumed on reopening. At the second, Wyndham, last nearing his twentieth year of management there, will put on a new early Victorian comedy written by Louis N. Parker and Murray Carson, and entitled Rosemary. At the third, Morell and Waller will replace A Woman's Reason by a new "religious" sixteenth century drama of Catholic vs. Protestant interest, and written by one Stuart Ogilvie, a well-to-do but cultured writer who is being described all over the papers as the "author" of "Hypatia," which is a bit rough on a party by the name of Kingsley, who it is currently reported, was not utterly unconnected with the writing of the novel of that name.

As to the future of the Comedy, nothing is yet settled. Gossip with the Lily and her jewels, as I predicted, has done no good. I should not be surprised to find Charles Wyndham succeeding Comyns Carr as lessee of this house.

Mrs. C. L. Carson, wife of the editor of the Stage and founder of the Theatrical Ladies' Guild in this city, has, like the good-hearted little woman she is, now succeeded in arranging with sundry other similarly disposed ladies (especially with Mrs. Clement Scott) to establish an Orphanage for the children of those actors and actresses who so often—alas!—leave their families totally unprotected.

The pictures that accompany this epistle are the counterfeit presentments of C. W. Somerset, Maud Elmore and Janette Steer. You mightn't believe it, but Robert Buchanan, poet, playwright, and more or less polite letter-writer, is in the throes of another quarrel! He has just written—out of his own head, and published at his own house—a strange and somewhat Hæwatha-metred "poem," which he calls "The Devil's Case," and in which he describes himself as a sort of Lucifer fighting against the Creator. The Daily Chronicle, in a review (attributed by R. B. to William Archer) fell foul of this "poem." Whereupon R. B. fell foul of the Chronicle, which retaliated by calling Buchanan a liar, and dared him to communicate with that journal any more, except via its solicitors. R. B. has since been denouncing the Chronicle, and Archer and Company, and all their works in the Star—in fact, his denunciation in to night's issue thereof is a "scorcher." Just to complicate matters and to make, perhaps, what playwrights call a "curtain," David Christie Murray, the novelist, has at the moment of writing roundly charged his brothers and his own collaborator, the said Buchanan, with having conveyed his (R.B.'s) and Charles Marlowe's Romance of the Shopwalker, now playing at the Vaudeville, from his (D. C. M.'s) story, "The Way of the World." To night there seems to be a notion in dramatic and literary circles that not only will there be "Wigs on the Green," but that scalp will be cheap to-morrow! More anon!

GAWAIN.

AN AMATEUR INJURED BY A PISTOL.

While performing in an amateur entertainment in Jersey City last week Joseph Golden was severely injured by a discharge of powder from a pistol in the hands of Thomas Duff. Both are members of the Young Men's Catholic Literary Association of the Church of St. Paul of the Cross. Duff, who was the hero in the play, held the pistol close to Golden's face, and crying "Die, villain, die!" pulled the trigger. Golden's face was filled with powder, and it is believed that his sight is permanently destroyed.

PADEPESKI REMEMBERS THOMAS.

A silver loving cup was presented to Theodore Thomas at the Metropolitan Opera House, Saturday evening. It was in the form of a horn of plenty, inscribed.

To Theodore Thomas, the great conductor, the true man and cherished friend, in admiration and love.
—JESSE J. JAN PADEREWSKI.

C. J. Trethar presented the cup, with a short speech.

STAGE-MANAGER FORREST INJURED.

While at work hanging the scenery for the production of The Last Stroke at the Star Theatre, Sunday evening, Stage Manager Edgar Forrest lost his footing on the church-belfry piece and fell to the stage, twenty-five feet below. He narrowly escaped hitting Frederic de Belleville and John T. Sullivan, who were on the stage. A physician attended the injured manager and the rehearsal proceeded.

DALY ENJOINS DIXEY.

A dispatch from New Orleans says that Augustin Daly has applied to the courts of that city for an injunction restraining Henry E. Dixey from playing A Night Out and The Lottery of Love. Mr. Daly claims that the comedian is paying him no royalties for the use of those plays.

CLEVER MIND READING BY PROF. NEUMAN.

Professor D. Neuman, who describes himself as "the only rival of the late Irving Bishop," performed some familiar mind reading feats at Carnegie Lyceum Sunday evening. He was successful in finding hidden objects, and in telling dates thought of by spectators without contact with anyone, or in anyway seeking knowledge by what is called "muscle reading."

W. S. Bates, bus. mgr., Rice's Comedians.

FLORENCE CONRON.



Florence Conron, pictured above, is a new aspirant for dramatic honors. Possessing unusual qualifications for an emotional actress, and aided by enthusiasm for the art, as well as an attractive appearance, Miss Conron will no doubt win her way in the theatre. Miss Conron made a hit as a member of Augustin Daly's company in London. The London Telegraph said of her that she had been well taught, and added, "she promises exceedingly well as an actress of emotion." The Stage commented upon her pleasing and natural appearance; the Era said that in Love in Tandem she "played her part admirably," the Daily News said that she made a handsome wife in Dollars and Sense, and acquitted herself most creditably, and other newspapers of that city spoke of Miss Conron in terms of praise.

REFLECTIONS.

In Old Kentucky closes on April 11.
Shaft No. 2 closes on March 28.
The Hanford Spencer O'Brien company closes on March 27.
Lida McMillan was married last Friday to a dentist named Stanton of this city.
R. E. Stevens, who has been in advance of Edward Harrigan, has returned to this city.
Ethel Winthrop has retired from Thomas Q. Seabrooke's company.
During the engagement of The Twentieth Century Girl at the Bijou Theatre, Milwaukee, a couple of weeks ago, the part of Percy Verence was played at the Saturday matinee by Aimee Travis Van Dyne, Molly Fuller's understudy. Mrs. Van Dyne was complimented on all sides for her clever work. She is the soprano of the company, playing the part of Molly, which role Catharine Linyard sang early in the season. She is the wife of Charles Van Dyne.

Harry Corson Clarke has signed for a year with the Frawley Stock company, and will open at the Columbia Theatre, San Francisco, on May 18. In the meantime Mr. Clarke will play a special engagement of six weeks at the Grand Opera House, Salt Lake City.

Frank Dietz is arranging to produce Walter S. Craven's latest musical comedy, A Matrimonial Maze, this Spring, as a preliminary step to an extended tour next season. This play had its initial performance last October at the Lyceum Theatre, Denver, where it was most favorably received. Since then Mr. Craven has received several good offers for the play, but he prefers to retain a controlling interest in it and to have it exploited under the management of Mr. Dietz.

Markley and Appell, managers of the Grand Opera House, Harrisburg, Pa., have leased the Academy of Music, Pottsville, for a term of years commencing next season. The new lessees will place a resident manager in charge of the Pottsville house.

Charles Frohman's Empire stock company will dedicate in November the new Century Theatre now building in St. Louis.

Anne O'Neill's successor in Crane's company after her marriage to H. C. Miner next month will be Margaret Craven. Boyd Putnam will replace Burr McIntosh as the Kentucky moonshiner when the latter leaves the company to go starring.

Harmanus Bleecker Hall, Albany, is under the management of a committee of the association that controls it, and James H. Kelly is superintendent.

Owing to a fire which occurred in the Harming Opera House at Bristol, Tenn., on March 15, the managers have been forced to cancel all dates for the next two months. The house was damaged to the extent of \$1,000, which is fully covered by insurance. The work of repairing commences at once.

Brady and Stair, of Detroit, have leased the Avenue Theatre, Louisville, and will add to their circuit next season after extensive improvements.

Mrs. W. A. Stanley, of The Two Johns company, fell in alighting from a car at Fonda, N. Y., on March 15, fracturing several ribs and injuring her back. She is at the Hotel Roy in Fonda awaiting recovery.

Robert Downing has joined Harry Simons' At Fort Bliss company for the rest of the season.

John E. Brennan's Tim the Tinker closes March 28.

Louise Eissing Scott has offers from the Tivoli, San Francisco; Uhrig's Cave, St. Louis, and the Boston Court Square Theatre for the Summer season.

A party of 100 New York Athletic Club members attended the performance of the Bostonians at the Broadway Theatre, March 5, and tendered a supper to Jerome Sykes, who is a member of the club.

Edward G. Cooke is now doing the advance work for James J. Corbett in A Naval Cadet.

Garland Gaden and Laura Lorraine Gaden are with M. B. Curtis in the South, playing to excellent business.

Dan Sherman is booking a short preliminary tour in Old Dan Tucker. He has engaged Adolph Roberts, J. A. Donaghey, James Ten Brook, John C. Taylor, J. W. Morrison, Frank Crosby, Alice Vasey, May Chatterton, Lena Ten Brook, Lilly Ten Brook and Ray Vernon.

TELEGRAPHIC NEWS

CHICAGO.

Hall's Chronicle of Amusements in the Big Western City—Professional Chat.

[Special to The Mirror.]

CHICAGO, March 23.

The good old stars and stripes flapped vigorously in the March breeze here last week along side the green banner of Ireland, and the Union Jack was not in it, as Mansfield turned people away at the Grand and the business of Sir Henry Irving left off at the Columbia. Richard was obliged to give an extra matinee Thursday to accommodate the crowds, and he closed on Saturday night to the largest house ever seen in the Grand. He wisely refrained from putting his foot in it in certain speeches, refusing all appeals during the engagement, and he starts West with a large bundle of Chicago money in his inside pocket.

Sir Henry's four weeks at the Columbia netted him a handsome sum, and he said farewell Saturday evening, before an overflowing house in The Merchant of Venice, and his masterpiece, A Story of Waterloo. Sir Henry made a curtain speech every night, and it was one of his best bits of acting. He has gone with his fine company, his acres of scenery, and his army of managers and secretaries, the caravan entering the dark region of Indiana.

At both of these houses the legitimate gives way to comedy and horseplay. Caroline Miskel had a big crowd at the Grand last night, on the occasion of the first representation of Hoyt's latest, A Contented Woman. Hits were scored by the beautiful star, Clara Gage Clarke, a talented Chicagoan; Frank Lane, W. H. Currie, and good old Rose and Matt Snyder.

At the Columbia Sir Henry was followed by Peter F. Dailey, John Sparks (the original and only), and Jennie Veamans in McNally's latest, The Night Clerk, and the house was packed by the friends of Peter and Manager "Rosey." Next week we are to have Willie Collier, Theresa Vaughn, and Little Christopher.

This is James A. Herne's last week at McVicker's with his delightful play, Shore Acres, and his five weeks have witnessed a constant increase in business that is certain to culminate in "the capacity" this week.

He will be followed by that finished artiste, Minnie Maddern Fiske, in her repertoire.

To night was souvenir night at McVicker's, and appropriate souvenirs marked the one hundredth performance of Shore Acres.

Duse may not give Chicago the go-by after all. She is willing to come here on a guarantee, and Business Manager Harry Sommers, of McVicker's, is seeing what he can do in the subscription line for her.

A dastardly attempt to ruin Peter Dailey's business here has been made by the circulation of rumors that his play has a plot.

I have had 'em all now. Chinamen, Irishmen, Germans, Italians and Poles have been before me in the police court, and last Thursday I had a real Indian, Little Bear, left over from the World's Fair.

One of the biggest individual hits made here in some time was made at the Olympic last week by John W. Ransome as "Boss" Croker. He goes back to New York next week. This week he lays off here to attend the March dinner of the Forty Club Thursday night, when the club guests will include Stuart Robson, W. R. Hayden, Robert Mantell, George Riddle, Franklin Harleigh, Charles H. Hoyt, W. H. Currie, Frank Lane, Matt B. Snyder, James A. Herne and Manager Rosenbaum.

Paderewski gave his farewell to Chicago at the Auditorium Saturday afternoon and the sale of smelling salts and handkerchiefs has fallen off.

There is at the Tremont House here a little lady named Leontine Sunshine, who advertises herself as a theatrical stenographer, and every manager who receives her card sends it to me for the souvenir collection. I have nearly a full deck. My latest souvenir is Ella Gab, contributed by Caroline Hull, of your city. Miss Gab probably has a thinking part.

Speaking of names reminds me that Eddie Foy was before me the other day charged with disorderly conduct. It was the first time he had ever been arrested for it.

There was a large and fashionable crowd at the Auditorium to night to inaugurate the two weeks' season of grand Italian opera and to welcome Melba. The sale for to-morrow night, when Calvé appears in Carmen, is enormous. Faust was the bill to night, and during the week The Huguenots, Traviata, Cavalleria Rusticana, Tristan and Isolde, Lucia, and Rigoletto will be given.

Stuart Robson produced his latest success, Mrs. Ponderbury's Past, at the Schiller last night before a large audience, and scored a pronounced hit.

Sir Henry Irving addressed the students of the Chicago University last week on "The Character of Macbeth," and took luncheon with the president and the senior class.

Olga Nethersole had a good week in Carmen at Hooley's, and this week she is deciding between Carmen and Camille. One day last week her pet dog had a lively session with "Mike," the Auditorium cat, and the dog did not come back, but the cat did.

Weber and Field's Trolley Party did well last week at the Chicago Opera House, where Hyde's company and Helene Mora appeared yesterday afternoon and evening. To-night Cissy Fitzgerald appeared there before a large house in The Foundling and The Man Upstairs.

Manager Ed Kohl took a rural friend over to the Olympic at half past one the other day and gave him a seat. When the manager dropped in again at 8 in the evening he found the countryman in the same seat. He had never moved. "How do you like it, Bill?" asked Kohl. "The greatest I ever see," exclaimed the countryman enthusiastically. "I've seen 'em all twice!" The "chase" did not scare him.

Robert Mantell had a big house in The Corsican Brothers over at the Haymarket last night. He will be seen during the week in The Queen's Garter, Monbars, The Marble Heart, Othello, Hamlet and Parrhasius, and Louis James will follow him in repertoire.

Business at the Jacobs houses continues large. Two big houses saw Down on the Suwanee River at the Alhambra yesterday, and at the Academy of Music John J. Burke packed the house with his amusing play, The Doctor.

Amy Lee and Frank Doane gave Miss Harem Scarem over at the Lincoln Theatre to two well-pleased audiences yesterday.

At Havlin's Side-Tracked had a good opening yesterday.

George Riddle's readings at Apollo Hall are being largely attended. He read at the Athletic Club on ladies' day last week.

There is a great big dog and pony circus at the battery this week.

Manager Tom Prior has a great scheme in a new bicycle play which he will soon put on the road.

He has patented a device whereby his bicycle race can be run on fast-flying belts, and he will have a crack "scorcher" for the principal part.

Our old friend, Charley Metcalf, has been doing great work ahead of Pete Dailey and has made a very clever advertising feature of toy balloons. Bailey Avery is around with him, in advance of Little Christopher.

John "Buzz Fuzz" Ince, of the Trolley Party, dropped in on me last week.

Ringling Brothers' Circus will give its regular season's opening at Tattersall's next month. John Ringling is here to make arrangements.

Daniel L. Hart, in advance of Mr. Robson, dropped in on me Saturday in company with James Shesgreen, press agent of the Schiller. The latter tells me that Marie Wainwright comes to the Schiller after Robson with Lancaster and Hartwig's new play, The Mystery of Agnes Page, that Manager La Motte is in the East consulting with David Henderson regarding his new extravaganza for the Schiller next Summer, and that Alexander Salvini will appear at the house in April in Hamlet, in which he has won great praise.

C. E. Frizelle, the courteous press agent of the Auditorium, is on deck for the grand opera season.

The weather is pleasant and business is on the increase.

"Biff" Hall.

PHILADELPHIA.

The Hinrich Opera Company Stranded—A New Melodrama by Frank Harvey—Notes.

[Special to The Mirror.]

PHILADELPHIA, March 23.

The Hinrich Opera company arrived in this city last week after their dismal failure on the road. During their entire tour they did not play to expenses at a single performance, and in Cincinnati took in \$30. There are now some seventy weary and disgruntled operatic singers walking our streets with the promise or hope of filling the week of April 6 in Washington. The season of thirteen weeks at the Academy of Music was aided by a guarantee fund of \$50,000, of which \$45,000 was paid, and the entire loss amounted to \$52,000. So there is still a deficit of claims to be made up, in spite of the fact that it was all advertised as a great success. Walter Damrosch is now in the field to secure a list of guarantors for next season, and is in correspondence with a committee of musical citizens to give twenty performances of French, German and Italian operas.

John Hare, the English comedian, at the Broad Street Theatre, last week, played a good engagement, business improving nightly. The Notorious Mrs. Ebbsmith attracting crowded houses at advanced prices. The Bostonians opened to-night for a two weeks' stay, presenting Robin Hood, with its usual fine cast and bright chorus of fresh young voices. The Mask and Wig Club of the University of Pennsylvania play their annual engagement April 6 in No Gentleman of France. This will be the week for the usual dress display of the local 400.

Frank Daniels, with the Wizard of the Nile, at the Chestnut Theatre, is meeting with a grand reception and the hearty welcome assures a prosperous two weeks' engagement. The magnificent settings, good cast and pretty faces all combine to make the Wizard a success. Too Much Johnson follows April 6, two weeks; Little Christopher, 20, for run.

La Loie Fuller, with her unique and picturesque dances, appears at the Academy of Music one night only, March 24, supported by a good company, names not announced.

Tyler and Askin's new operatic season opens at the Park Theatre on April 20 with the spectacular burlesque, Miss Philadelphia, Her Diary. Jennie Goldthwaite, John Henshaw, and Charles Bigelow are in the cast.

Paying to capacity of the house is the record of The Sporting Duchess at the Walnut Street Theatre, fully equalling the famous Trilby engagement in attracting attention. E. M. and Joseph Holl and in A Social Highwayman follow April 6.

The Fatal Card is the attraction at the Chestnut Street Opera House for this and next week. Daly's company headed by Ada Rehan follows April 6, Henry Irving 13.

Frank Howe, Jr., manager of the Walnut Street Theatre, with his affidavit of defense in the Julia Marlowe-Taber suit has been sustained by the court, and will now take the usual course by a trial by jury.

J. Fred Zimmerman, after being confined to his home for two weeks, is about, attending to business, carrying his arm in a sling, and is busy arranging for the annual Shakespearean birthday at the Forrest Home, afternoon of April 23, which is always a grand treat for stars and professionals lucky enough to play in this city during the week.

At the French Ball, an operatic comedy with a clever company and Fanny Rice as the star, holds the week at the Park Theatre. Beckie Haight and Ralph Bicknell and the entire company work hard for success. The opening is large, being the benefit of Treasurer Minchen, a popular young man. Alabama comes 30, followed by The Foundling April 6. The Fatal Card 13.

It is rumored that William J. Gilmore has purchased the rights to produce The Passing Show.

\$10,000 to \$1,000 that the Sporting Duchess is playing to larger receipts and turning more people away than any place of amusement in this city. It is one of the Sporting Duchess' advertisements. Nixon and Zimmerman were offered this play, but had no time at their three theatres, and advised Charles Frohman to take it to the Walnut Street Theatre where he made good terms, in preference to going on the road.

Creston Clarke at the Grand Opera House has now established himself as a permanent attraction and will remain here for the balance of the season, as the houses are large with every change of bill. The Fool's Revenge and Romeo and Juliet, three nights each, the repertoire. Week of March 30, Richard III. and Merchant of Venice, April 6 David Garrick; 13 a new drama, Eric Ravak.

The Texas Steer was booked at the Park Theatre week of March 30, but the Wagner Brothers, not desiring to break their Western tour, have arranged to put in its place Alabama, and paying any difference that may arise on account of canceling engagement.

The personal estate of the late Bertha Fleishman, widow of Israel Fleishman, has been appraised and will realize \$94,230.17, to be equally divided among her two brothers and sisters.

Kate Claxton and The Two Orphans make a strong card this week at the National Theatre, appealing to the sympathies of large audiences. An elaborate representation is given by an excellent company. William Morris in Michael Strogoff follows March 30; Neil Burgess' County Fair April 6; A Bowery Girl 13; George W. Monroe 20.

The electrical drama, Shaft No. 2, is at the People's Theatre and deserves the patronage extended. The company is headed by Frank

Loose, Marion Elmore, Lizzie Creese, W. H. Murphy, Carrie Elberts and George W. Robel. The Reckoning, original by booked for March 30 (Holy Week), has been canceled, and the theatre will be closed next week. Donnelly and Girard in The Rainmakers come April 6; McCarthy's Mishaps 13.

Manager Holland's success at the Girard Avenue Theatre is due to constant change of programme. This week Three of a Kind is billed, with Harry Davenport, Edwin Middleton, and John McCardle as the jolly trio, and Mamie Gilroy as Dolly. Dreams; or, Fun in a Photograph Gallery, March 30, week.

Brother for Brother, Frank Harvey's latest melodrama, received its first American production at Forenough's Theatre to-day, at the matinee. It is full of interesting and exciting situations, with realistic scenery. The fire scene in the foundry is sensational and, judging from its reception, should prove a success. Woman Against Woman March 30, week.

The ever popular Florence Bindley is this week making her farewell appearance at the Standard Theatre, opening in The Captain's Mate for three nights, changing to The Pay Train for balance of week, with prospects of big engagement. Walter Kennedy in Samson follows March 30; Fred Warren with 10,000 Miles Away April 6, week.

At the Eleventh Street Opera House, the burlesques, War in Cuba and the X Rays, drew medium houses to Dumont's Minstrels.

An illustrated lecture by Lieutenant R. E. Peary on "Northernmost Greenland" at the Academy of Music on March 26.

Boston Symphony Orchestra at the Academy of Music to night and farewell matinee March 28. Princeton Banjo and Mandolin Club will give their annual concert evening of March 28.

Theodore Thomas' Chicago Orchestra at their two performances last week were poorly received.

Sousa's Band, with three concerts following Theodore Thomas, were handsomely patronized. Monsieur Algier and Signor Jules Cogney and Alonza Rosa, the starred artists of the Hinrich Opera company, contemplate giving a concert here assisted by competent talent.

A memorial service in honor of the late Arthur Firmin Jack, son of John Jack, will be held Sunday afternoon, March 29, at the Walnut Street Theatre.

Flynn and Sheridan's Big Sensation is at the Auditorium with a good show, and will be followed March 30 by the New City Sports with Josephine Sabel.

The Stars of America combination is booked at the Kensington Theatre week of March 30.

In The Mirror of Feb. 15, from Philadelphia is the assertion that George C. Tyler and Harry Askin had secured the Park Theatre from April 20, with an option on the lease for the unexpired term. William J. Gilmore went to much trouble to deny this in a column article. In spite of all, there exists a document calling for an option on the lease, available on or before July 25 by Tyler, Askin and Ed Henkel.

S. FERNBERGER.

BOSTON.

Benton's Budget of Fresh News About Plays and Players in the Hub.

[Special to The Mirror.]

BOSTON, March 23.

Boston society men have turned down their trousers, packed away their monocles and brushed up their scanty supply of French exclamations. And why? Because the pretty girls of An Artist's Model and His Excellency have hied themselves away from the Hub, and in their place Sarah Bernhardt reigns supreme.

At the Tremont Bernhardt made her first appearance here after an absence of four years. Bostonians may be proud of the fact that Bernhardt receives greater appreciation here than has been accorded to Mounet Sully, Coquelin, Hading, Rejane and the other French artists who have been here recently. Prices were advanced, but the theatre was filled, and Izeyl was voted a success.

At the Boston to night no performance was given, because Fanny Davenport's long jump from St. Louis would not admit of her getting the elaborate setting for Gismonda ready. The engagement opens to-morrow. Next week will see revivals of La Tosca, Fedora and Cleopatra.

At the Hollis Street Theatre a specially large audience was present to night, because the occasion celebrated a complimentary benefit to Charles J. Rich, assistant manager of the theatre. His personal friends are numberless here, and he would have filled Boston Common, had the benefit been held there, as completely as he did the handsome Hollis.

Marion Manola Mason appears with her husband, Boston's only Jack, at the Bowdoin Square to night in a revival of Lester Wallack's famous old play, Rosedale.

The Devil's Auction, everything new but the name, as Vale says, was the attraction at the Columbia to night, and opened what promises to be a successful stay.

"When in doubt play The Chimes of Normandy," seems to be the motto at the Castle Square Theatre this season, but the revivals are so successful that there is no question of the wisdom in so doing. Mr. Wolff's Gaspard is one impersonation that all critics agree in praising. It is a fine bit of acting.

Robert Hilliard at the Park is meeting with good success, and his engagement is for a fortnight longer. It would not surprise me to learn that Hilliard has completed arrangements for a more elaborate starring venture next season, and that he intends to join forces with a prominent comedienne.

A new curtain raiser will probably be added to the entertainment at the Museum on Wednesday. It is entitled Beware, the Dog, and in its production Little Tuesday will make her first appearance as an actress.

Nancy McIntosh may not return to England. At any rate, she will renew friendships in New York for a few weeks, and may decide to settle here permanently.

Charles F. Atkinson went on to New York last week, and when he came back he had obtained rights to produce The City of Pleasure at the Bowdoin Square, which is fast becoming recognized as the home of melodrama in Boston. He has engaged a strong company for it, and Elita Proctor Ous will be seen in the part she originally created.

I should not be surprised to hear that the Playgoers' Club had trebled its membership, because as I see by a paragraph in one of the society papers, the organization gets reduced rates whenever it organizes a party for the theatre. I wonder if it is true that the club gets half rates whenever it entertains a star at one of its high teas, and that the whole organization gets in free whenever the affair is turned into a special reception. Surely this would be playing with a vengeance.

Robert Hilliard has written a melodrama called The X Rays. The plot hinges on the finding of a will concealed in the wooden walls of a cabinet by means of a Crooke's tube.

The recent production of Pinaflore at the

Castle Square was remarkable for one thing, and that was that royalties were paid for the performances to Alexander P. Brown, who is D'Oyly Carte's representative in this country. Gilbert and Sullivan must have fared well when they received money for a performance of Pinaflore in this country.

Mrs. Emma Sheridan Fry gave a lunch in honor of Kathryn Kidder last Tuesday afternoon.

It is possible that there may be a season of Summer opera at the Columbia under the management of Davis and Keogh. They are talking about reviving a number of the earlier works, and Marie Halton and Fred Solomon are mentioned for the company.

I was grieved, indeed, to see in the newspapers that John J. McNally was sent to the House of Correction for three months for biting the thumb of Henry Brinkner. If I were the other John J. McNally, the famous dramatist, I would change my name.

Elmer C. Rice has returned to his position as press agent of the Castle Square.

Edward E. Rose, Oscar W. Rogers, and S. B. Jenkins are going to join in leasing a theatre which will be made a production house. They control a number of inventions for stage handling and scenic effects, and Wilson Barrett is interested in the venture which will be repeated in London. If the Park Square Station is abandoned that may form the site of their theatre, but it is more probable that they will go elsewhere.

Another rumor in regard to the Park Square Station is that John Stetson is to get control of the building and remodel it into an omnium gatherum like the Olympia, New York.

A very interesting event, from the social as well as the dramatic standpoint, will be the special performance of Piner's Sweet Laverender at the Bijou Theatre on Thursday, April 23, in aid of the scholarship fund of the Boston University Medical School. The affair is in charge of a committee of well-known ladies, headed by Mrs. Evelyn Greenleaf Sutherland and Mrs. Emma Sheridan Fry. The cast is to be made up of professionals of high standing and includes Eugene Ormrod, Annie Clarke, Lillian Hadley, Minnie Dupree, Mrs. Sheridan Fry, and Henry Woodruff. The play will be under the stage direction of Franklin Roberts.

R. D. Ware, who wrote Westward Ho with Ben Wolf, is writing a comic opera to the music of Edith Rowena Noyes, of Boylston Street.

Maurice Farkas and Frank Lambert, of An Artist's Model, made the greatest social success of any actors to visit Boston for years. Mrs. Jack Gardiner, Mrs. Althorp, and hosts of other swell people entertained them during their stay at the Hollis.

Councilman James C. Murphy brought up last week the resolution which put theatre managers at the mercy of speculators, by compelling them to refund money on tickets if sent back a short time before the performance. As the result of his sense the measure is dead. JAY BENTON.

ST. LOUIS.

The Week's Work in the Missouri Metropolis—Manager Garen's Convalescence.

[Special to The Mirror.]

ST. LOUIS, March 23.

Alexander Salvini began an engagement at the Olympic Theatre last night appearing in his well known production of The Three Guardsmen before a good audience. Hamlet, Ruy Blas and Don Cesar de Bazar are the repertoire for the week.

Frank Mayo began a return engagement at the Grand Opera House last night in Fuddhead Wilson. The play is given with the same cast as earlier in the season, and Mr. Mayo is just as quaint, genial and honest in the title role. There was a fine audience present last night.

Dan Sully commenced a week's engagement at the Hagan yesterday afternoon, appearing in his latest farce comedy success, A Bachelor's Wives. Two good audiences enjoyed the fun furnished by the star and Dan Mason, his chief support.

Katie Emmett has an excellent chance to display her talent in the new play, An American Boy, which opened at Haylin's Theatre at the Sunday matinee. It is a modern melodrama with an interesting and attractive story. Two fine audiences were present yesterday.

The 1892 company remained over until to-day, having canceled last night's stand. They were scattered among the audiences at the theatres.

A company organized by W. J. Baker, son of Chief of Police Hannigan, will give two operas during the week commencing April 20, at the Exhibition Music Hall, for the benefit of the Police Relief Fund. John Lang is the musical director. The operas selected are Bohemian Girl and Lily of Killarney. The company will be composed of professionals with a chorus of local talent.

A decree of incorporation has been granted to St. Louis Lodge, No. 9, R. P. O. E.

John H. Havlin arrived from Cincinnati last Tuesday to look after Havlin's Theatre during Manager Garen's illness. Mr. Garen is better but last week had a relapse occasioned by attempting to attend to business before sufficiently recovered from the pneumonia.

W. C. HOWLAND.

CINCINNATI.

Francis Wilson, Corbett and The Black Crook on the Boards—Other Items of Note.

[Special to The Mirror.]

CINCINNATI, March 23.

The Grand welcomed Francis Wilson and his opera company with a big audience to night upon the beginning of his yearly engagement. He appeared in The Chieftain. The Merry Monarch will be substituted later in the week.

To night was the first appearance here of Lulu Glaser as a prima donna, and she added to her already numerous laurels. Rhyss Thomas and J. C. Miron are also in the company. Next is John Hare.

James J. Corbett, the pugilistic king of the pugilistic arena, brought his new play, A Naval Cadet, to the Walnut, where it was greeted by two big houses yesterday afternoon and evening. He will draw to the theatre all those who admire the qualities that have brought him to the front. Trilby is the succeeding attraction.

The Fountain has a good bill this week in Hart's Boston Novelty company. All the stars are well known, and their acts are of a high order.

Heuck's has Tompkins' Black Crook. The popularity of this spectacle never seems to wane, for the theatre was filled to the doors yesterday as if it had been the first performance of the piece in the city.

Paderewski appears at the Pike next Saturday in a piano recital.

To a has been added to the New Meteors Big Specialty company for this week at People's.

The following local theatres are closed this week: Freeman's, Auditorium, and Robinson's.

Freeman's will be dark until Fall when Messrs. Heuck and Fennway take hold. Yesterday afternoon and evening the Exeter Minstrels appeared at Freeman's in a benefit tendered the employees of the house.

A bicycle will be presented to the most popular patron of the People's next Saturday. He will be selected by ballot, each person attending the theatre being allowed to vote.

Benjamin Howard, now with Stuart Robson, will play with William H. Crane next season. Stuart Robson, it is announced, will retire from the stage in 1898.

Al L. Dolson is to manage next season the play lately written by Ernest Stout, of this city, and called *Venezuela*. Mrs. Dolson (Adelaide Marten) will be in the cast, and the name of the play will be changed to *The Great Republic*.

WILLIAM SAMPSON.

WASHINGTON.

Bernhardt's Supers Sue for Their Salary—Primrose and West's New Car.
[Special to The Mirror.]

WASHINGTON, March 23. Too Much Johnson was seen here for the first time to night, and scored an instantaneous hit. Rapley's New National Theatre held a delighted audience. E. H. Sothern follows.

Gentleman Joe had a good send-off at Albaugh's Lafayette Square Opera House. James T. Powers in the stellar part appeared to most excellent advantage. Clara Wieland divides the honors, and an excellent supporting company, headed by talented Flora Irwin, make the most of their opportunities. Ada Rehan in repertoire comes next.

Rice's 1892 has the usual big following at Allen's Grand Opera House. A new company, headed by Mark Smith, Tom Browne, John Keefe, Charlotte Seagrave, Flora Finlayson, Carrie Behr, Zelma Rawlston and Marie Hilton give unlimited satisfaction. A Woman of War follows.

Harry Williams' A Bowery Girl opened to a very large audience at Rapley's Academy of Music, meeting with hearty appreciation. The production is handsomely mounted and enlists a thoroughly capable interpreting company. Clara Thropp plays the title role with life and vigor. A. M. Palmer's company in *The Absent Boy* comes next.

Flynn and Sheridan's City Sports Big Show began the week at Kernan's to a crowded auditorium. The four Nelson Sisters, female acrobats, and the Wild Moorish Dancers are the main features. Rentz Santley company follows. Sousa's Concert Band at Albaugh's Lafayette Square Opera House on Sunday night had a very large audience. Myrta French, soprano, Carrie Duke, violinist, and Arthur Pryor, trombone, were the soloists.

Frederick Bond left The Great Diamond Robbery cast Thursday to rehearse his new part in A. M. Palmer's production *The Absent Boy*. W. A. Whitecar succeeded him as the detective, Dick Brumage, giving a capital performance. Mr. Whitecar's former part, Frank Kenneth, was effectively played by Frederick Webber.

When Sarah Bernhardt was here last week sixteen supernumeraries who had been engaged to go on were discharged because students from Columbian College offered their services free. The supers entered suit before a justice of the peace against the management for wages alleged to be due them and were awarded judgment. Manager John B. Schoeffel immediately appealed and filed a suit for injunction against the justice who tried the cases, claiming that the justice was without jurisdiction in the premises and that he should be restrained from proceeding under the judgments to attach the property of Abbey, Schoeffel and Grau. Temporary injunction was issued, and when the case came up before the Equity Court Friday for final adjustment, the suit was dismissed and the judge ordered the payment of the claims.

Louis Casavant, of Frank Daniels' Wizard of the Nile Opera Company, was married Thursday 19 to Greta Beery.

A special Pullman car to be used by Primrose and West for their California tour reached Washington last Thursday and was taken in charge by Business Manager Joseph Garland, who rode to Richmond, Va., as the sole passenger.

Loie Fuller will give two performances at Metzger's Music Hall next Saturday afternoon and night. Julius Magnus, who is here in advance, has the event thoroughly heralded.

Robert Downing will, during his engagement at Allen's Grand Opera House in April, celebrate the twentieth year of his stage career. A movement is on foot among his Washington friends and admirers to make the occasion a memorable one.

Manager W. H. Rapley of the New National was confined to his home last week with a slight attack of grippe.

Tuesday night Metzger's Music Hall will be crowded to the doors when the fifth and last concert this season of the Boston Symphony Orchestra takes place.

Henry Watterson lectures on the life, career, character and death of Abraham Lincoln at Albaugh's Lafayette Square next Sunday night, and at the National Theatre Robert G. Ingersoll will speak on "The Liberty of Man, Woman and Child."

JOHN T. WARDE.

BALTIMORE.

Bernhardt's Engagement Was a Bitter Frost—Sothern Opens to a Big House.
[Special to The Mirror.]

BALTIMORE, March 23. One of the most welcome visitors to Baltimore is E. H. Sothern, and notwithstanding the Lenten season an overflowing house witnessed his performance in *The Prisoner of Zenda* at Ford's Grand Opera House this evening. The actor thoroughly impressed his auditors with his power and versatility. The supporting company is fully up to the standard of Daniel Frohman. Next week Fanny Rice will appear in Nancy at the French Hall.

The Leslie Opera company, which was announced to open at Harris Academy of Music to night, is stranded in Washington, and the house is closed for the week.

The popular emotional actress, Agnes Wallace Villa, was seen at the Holiday Street Theatre in Frank Harvey's realistic play, *The World Against Her*. The performance gave great satisfaction. Next Rice and Barton's McDougle and Poodle company.

The Boston Howard Athenaeum company drew a large house and gave a good show at the Howard Auditorium. Next week comes *Lost Paradise*.

At Kernan's Monumental Theatre the Rentz Santley Company drew their usual enthusiastic following. Next, Irwin Brothers Big Specialty Company.

Abbey, Schoeffel and Grau were not at all satisfied with the Bernhardt engagement at the Academy of Music, which closed last week. They claim to have lost money in every attraction they have played in Baltimore this

season and are determined unless business "picks up" here to let us severely alone for the future.

Tunis F. Dean, of the Academy, has been spending a few days at Old Point Comfort, Va.

Loie Fuller dances at the Music Hall on Thursday evening next.

Manager Charles E. Ford's burlesque, *Bluff King Hal*, will be produced during Easter week at Ford's Grand Opera House.

Sousa and his famous band crowded the Music Hall to-night, and gave a very enjoyable concert.

Wednesday evening the Boston Symphony Orchestra will give a concert at Music Hall.

Zelma Rawlston, who was with the Thrilly company that disbanded here about a week ago, immediately joined E. E. Rice's forces, appearing in *1824* at Ford's Grand Opera House.

HAROLD RUTLEDGE.

CLEVELAND.

Good Attractions Open Engagements at the Various Theatres—Notes.
[Special to The Mirror.]

CLEVELAND, March 23. Although last week was a fairly remunerative one for the playhouses, the diversity of attractions this week promises to eclipse it in returns at the box-offices.

A large audience is being well entertained to-night at the Lyceum Theatre by Hi Henry and his minstrel company, which includes besides many well known burnt cork artists, a troupe of Hindoo Fakirs. Mr. Henry (who makes Cleveland his home) is well and favorably known here, and will undoubtedly draw crowds during his short engagement, which terminates on Wednesday evening. The balance of the week will be filled by Gus Heege, also a Cleveland, who presents for the first time here *A Venetian Gentleman*.

The Holland Brothers are seen to night in *A Social Highwayman* at the Euclid Avenue Opera House, which is well filled. The Hollands remain all week. Henry Irving and Ellen Terry will be the attraction for the first half of next week, presenting on Monday evening a double bill, *Nance Oldfield* and *The Bells*; Tuesday, *King Arthur*; and concluding with *The Merchant of Venice* at Wednesday matinee.

A Trip to Chinatown, with Laura Biggar as the Widow, Burt Haverly, Welland Strong and a good company, is the attraction which is pleasing a packed house at the Cleveland, where it remains all week and will be followed by Yale's *Twelve Temptations*.

The Star Theatre was crowded this afternoon and evening on the occasion of the first appearance here of Z-zo, which holds the boards for the week. Albin's Meteors follow next week.

Gus Heege and his company are resting here until their opening at the Lyceum next Thursday.

Joseph Haworth, who is visiting his sister in Cleveland, will be seen in repertoire at the Euclid Avenue Opera House before the close of the season.

Manager C. H. Henshaw, of the Lyceum and Cleveland Theatres, paid a visit to Toledo last week.

Henry Watterson delivers his lecture on Lincoln Wednesday night at the Grays' Armory.

Ben Tur will be produced at the Lyceum Theatre next month under the auspices of the Ladies' Society of an Episcopal Church. Several of Cleveland's 400 will take part in the entertainment.

Effie Elslser will be at The Euclid the week of April 6.

WILLIAM CRANSTON.

PITTSBURG.

John Hare, Trilby, Neil Burgess and Other Attractions in the Smoky City.
[Special to The Mirror.]

PITTSBURG, March 23. Prominently the leading event in this week's line of attractions is the appearance at the Duquesne Theatre to night of John Hare, supported by Julia Neilson, Fred Terry and the Garrick Theatre company. The house was well filled. The bill was *A Fair of Spectacles*, preceded by W. S. Gilbert's drama, *Comedy and Tragedy*. During the engagement Sydney Grundy's adaptation of *Les Surprises du Divorce*, entitled *Mamma*, will be given for the first time in America. Mr. Hare and his well selected company received a cordial welcome, and the advance sale shows a good week. For Fair Virginia follows.

At the Alvin A. M. Palmer's company presented Trilby with a strong cast to a large audience. James T. Powers follows in *Gentleman Joe*.

A crowded house greeted Neil Burgess at the Bijou in The County Fair. Next week Eugene Tompkins Black Crook.

The Strange Adventures of Miss Brown was seen here for the first time at the new Grand Opera House to night and drew a very large house. Profrugal Father follows.

The Twentieth Century Girl comes to the Bijou shortly.

Henry C. Jarrett is here in the interests of A. M. Palmer.

Active preparations are being made at the Alvin for the appearance of Henry Irving April 6.

Manager H. C. Shwab and E. I. McCullough, of the New Grand Opera House, will be given a benefit April 13. Nearly all companies in the city at that date will participate.

The Sages, hypnotists, remain at the East End Theatre another week.

E. J. DONNELLY.

CONGRATULATIONS FOR WITHERSPOON.

George Witherspoon stood on the corner of Thirtieth Street and Broadway yesterday, surrounded by a crowd of theatrical friends. Every two people out of three who passed by came over and said, "Is it true George?" "Quite true," responded Mr. Witherspoon, his face beaming complacently. "Well, good-luck, George," was the reply, accompanied by a tight hand shake. All the morning Mr. Witherspoon stood on the corner receiving congratulations and hand shakes. Nearly every man, woman and child connected with the theatrical profession in New York came over to him and paid him their respects. Although Mr. Witherspoon has been married for nearly a month the secret did not leak out till yesterday, when it spread like wildfire. Mr. Witherspoon is one of the most popular men in the business and Manager A. M. Palmer prizes his services highly. Mrs. George Witherspoon was formerly known as Florence Lockwood Archer, she is a daughter of the late James Archer. Mr. and Mrs. Witherspoon are living at 24 Mason Street, Brooklyn.

DEATH OF MRS. JENNIE KIMBALL.

Word was received in this city late last night of the death at Minneapolis of Mrs. Jennie Kimball, whose illness was chronic last week by Tark. Munkin, and who was a day or two ago thought to be recovering.

THE CUMMINGS BILL.

The Strongly Favorable Report of the House Committee on Patents.

The report of the Committee on Patents of the House of Representatives on the Cummings bill, to prevent play piracy—known as House Bill 1978—was submitted by its chairman, General Draper, on March 12.

The complete text of the report is interesting. It briefly but succinctly describes the present precarious status of dramatic property in America, and unhesitatingly recommends the enactment of the Cummings bill. Following is the report in full:

The Committee on Patents, to whom was referred the bill (H. R. 1978) entitled "A bill to amend title 63, chapter 3, of the Revised Statutes, relating to copyrights," having considered the same, respectfully report:

Your committee recommend the amendment of the bill by substituting the word "musical" for the word "operatic" in lines 7, 9 and 29, in order to make it conform to the language of section 1942 of the Revised Statutes, which mentions "musical" instead of "operatic," consisting as the subject of copyright.

This amendment in no way affects the purpose of the proposed measure, which is twofold: First, to secure to musical compositions the same measure of protection under the copyright law as is now afforded to productions of a strictly dramatic character. There can be no reason why the same protection should not be extended to one species of literary property of this general character as to the other, and the omission to make protective provisions for musical compositions in the law sought to be amended was doubtless the result of oversight. The committee is of the opinion that the existing law should be so amended as to provide adequate protection to this species of literary production.

The bill provides, secondly, for added means for the protection of authors of dramatic and operatic works.

In recent years the business of producing and staging plays and operas by American authors has largely increased, and in many instances has met with the very highest measure of success. Many of the best stage productions of modern times have been the work of American authors.

These productions in many instances have been carefully and elaborately placed upon the stage at very heavy expense to proprietors and managers, and their representation has given employment in various ways to thousands of people.

The existing law relative to copyrights has been found to be inadequate to properly protect authors and producers of American plays and operas in the enjoyment of their rights of property in these duly copyrighted productions.

Persons in various sections of the country have, without the shadow of right or authority, pirated these works and, confining their operations chiefly to the smaller and more remote towns, have given representations of these stolen productions for their own individual profit, and without making any compensation whatever to authors or owners. Under existing conditions no adequate remedy exists for this unlawful usurpation of property rights.

The offenders are almost uniformly men without attachable means, and defy all the ordinary processes by which they might be mulcted in damages. The representation of these pirated productions is generally given for a night or two only at a given place, and the offenders flit from section to section and from State to State, and bid defiance to the processes of the courts seeking to restrain their unlawful acts.

Serious embarrassments have arisen in the efforts to enforce these judicial orders and to punish offenders for disobedience of them.

While it is true that an injunction order issued by a court of competent jurisdiction is operative upon the conscience of the party restrained everywhere in the United States, it appears that an attachment for contempt of such order cannot be executed except in the circuit of the court which issued the original order, and this bill seeks to overcome this difficulty.

The bill further provides that the piracy, i. e., the unlawful production of any duly copyrighted play or opera, if it be determined that such unlawful representation was willful and for profit, shall be a misdemeanor, and shall subject the offender, upon conviction, to the liability of imprisonment for a period not exceeding one year.

The reason for the enactment of this provision has already been outlined.

The unauthorized publication of a copyrighted book may ordinarily be adequately punished through civil proceedings, and under the provisions of existing law. The offender in such case is a person of fixed domicile, and has a press and the implements of his business, so that the ordinary processes of the court may be readily served upon him, and he may be compelled to respond in damages for his wrong doing. These conditions do not exist, as a rule, in the case of the professional play pirate.

It is difficult to serve him with injunction and court orders, because of his migratory habits; and as he is frequently without attachable means it is impossible to satisfy a money judgment against him.

Tenons have been added before the committee showing that the losses accruing to authors and owners of copyrighted productions by these pirates amount to large sums each year. So little protection is in fact afforded under existing conditions that many prominent American dramatic authors no longer go to the trouble and expense of taking out copyrights for their works.

Concerning that for light causes nothing should be added to the jurisdiction or powers of the Federal courts, it would seem that the circumstances in connection with the wholesale piracy of these productions of native authors demand that something more nearly akin to drastic measures should be invoked to remedy the wrong.

Believing that productions of the character mentioned constitute property in the fullest and best sense of the term, your committee sees no good reason why this species of literary production should not be surrounded by the same measure of protection as is accorded to other classes of property.

Your committee therefore recommends that the bill do pass, with the amendment suggested.

The foregoing report contains the fairest and the most emphatic recognition of the nature of dramatic property ever officially given. The document gives the gist of the whole subject in a nutshell.

The MIRROR to'd recently how Bronson Howard had purchased from the Penn Publishing Company of Philadelphia a pirated copy of his play *The Henrietta*, and how he had sent the copy in question to the chairman of the Committee on Patents in order that the latter might have tangible evidence of the traffic in stolen plays.

Mr. Howard has received the following acknowledgment from General Draper:

WASHINGTON, March 19, 1896.
DEAR SIR:—I have yours of the 18th in regard to the pirating of *The Henrietta*. As you know, I am in full sympathy with you. The Committee has reported the bill and it is now on the calendar. I think all that is needed to make it pass the House is to get opportunity for consideration.
Yours truly,
WILLIAM F. DRAPER.

Thus far the bill has progressed smoothly in the House, and every indication points to its successful passage there.

To-day Ex Judge A. J. Dittenhofer will go to Washington to make an argument in favor of the same bill that is now in the hands of the Senate Committee on Patents.

HERR MOST GOING ON THE STAGE.

John Most, the ex-anarchist, will make his theatrical debut at the Thalia Theatre on March 28 in a play called *The Skinning of the Robber Knight*. The play is said to be on the lines of old fashioned melodrama, and has had a long run in Germany.

JONESBORO'S NEW THEATRE.

Jonesboro, Ark., a good one-night stand for popular attractions, has a new house in Mason's Theatre which will be ready for opening about Aug. 15. The appointments will be modern throughout. The theatre will seat 800 and will have a stage large enough to hold a good-sized production. Will T. Mason is the manager.

ROBERT HILLIARD'S PLANS.

So successful has been the starring tour of Robert Hilliard that Henry Clay Barnabee and William H. MacDonald have renewed their contract with him and arranged with Frank L. Perley to assume the direction of his tours, commencing with next season.

Mr. Hilliard's rise to a paying stellar position was prophesied by the best managers of the profession, and that success perched on his banners almost from the start was no surprise to his many friends. He has developed an undoubted talent for light, airy comedy, and his ability as a stage-manager is shown in his present comedy success, *Lost-24 Hours*, leave no doubt of the wisdom of Barnabee and MacDonald's decision.

That Mr. Perley's management will be an additional guarantee of good faith and success is readily conceded, for his identification has always been with high-class and successful attractions. In speaking of Mr. Hilliard and the other day Mr. Perley said:

"I think Mr. Hilliard is destined to become the Charles Wyndham of the American stage and this opinion is shared by some of the best critics who have seen his work this season. I know of no other comedian who has as good qualifications for this line of work, and since the advent of Drew, Sothern, Goodwin, and Holland into a more serious vein Mr. Hilliard would seem to have the field to himself. He is admitted by one of the handsomest and best actors on the stage and he has developed ability for stage direction that will always ensure an intelligent, snappy and delightful performance. In this he has a decided advantage for he will never be dependent on outside stage managers for his productions. The best available comedienne will be engaged and the entire company be strengthened to the utmost."

LILY ALLISTON'S ILLNESS.

Lily Alliston has been at the point of death at her home, having contracted typhoid pneumonia during an engagement at the Standard Theatre. Miss Alliston's condition necessitated the attendance of her sister, Annie Alliston, who had to give up her engagement with Mr. Man-fred in order to be at the bedside of the patient. After being in bed nearly nine weeks Miss Alliston developed inflammatory rheumatism. With the skill of Dr. Sarah Brandenberg and a trained nurse, and tender treatment and care, it is hoped that Miss Alliston will quickly recover.

MATTERS OF FACT.

Harry Pepper has devised and patented a combined music rack, book holder and desk, which may be used conveniently in many ways. It is sold by Harry Pepper and Company, 142 Broadway.

The *Commercial Advertiser* on March 7 said: "Vernor Clarges, the Capulet at Daly's, is one of the few excellent examples of the actors of the old school that are left to the English-speaking stage. Although still a comparatively young man, he has dropped into the line of parts that demand peculiar heartiness, tempered by dignity, that finds its best expression in such characters as Capulet. He has played all the old men—speaking technically—of Shakespeare's plays and the old English comedies of other writers. That he has played them well may be assumed from his good work at Daly's."

Mrs. Richard Karl, nee Starr, who for many years conducted a boarding-house successfully in Baltimore, has opened her newly decorated houses at 290 and 292 West Thirty-eighth Street. Meals will be served at times to accommodate the profession, and all the comfort of first-class hotel appointment will mark the management of this house.

Marie Millard, who is at present the prima donna of The Brownies company, and with which company she has made quite a hit, is open to offers for next season.

L. E. Lawrence continues in advance of The Merry World, and he has been more successful in his present position than in anything else he has undertaken in the profession.

Valerie Bergere continues to receive the most flattering mention from the press for her work in *On the Mississippi*. The *Boston Budget*, in speaking of the performance, says: "She has made such a genuine hit at the Columbia during the past week that many will watch her future work with growing interest. No one will question her versatility."

Edwin De Coursey, who has been the business manager of Stetson's Uncle Tom's Cabin company, will assume the management of Carrie Louis, the clever little comedienne who is successfully touring the Lake States in repertoire.

"Keller," 363 West Twenty-third Street, wants a partner for a comedy sketch.

Twelve desirable lots are offered for sale at Rye Beach, N. Y., located on Long Island Sound, with fishing, bathing and all the attractions of the water. This property will not be on the market long. All communications should be sent to W. D. Beck, Rye, N. Y.

George Holland of the Girard Avenue Theatre, Philadelphia, is the agent for Mrs. Dion Boucicault, and will sell straight or let on royalty Mr. Boucicault's successful plays, including among others *The Shaughraun*, *The Colleen Bawn*, *The Jilt*, *Led Astray*, and *Paul Pien*.

Nellie Maskell is at liberty for character old women, owing to the closing of Special Delivery company.

Vernon Clarges will be disengaged after May 4 for Summer engagement or next season.

The flattering reception accorded Richard Mansfield during his recent engagement at Creighton Omaha, brought forth a letter of appreciation from that star to the dramatic critic of a local paper, in which he congratulated Omaha upon the beauty of its theatre and the efficiency of its management.

Frank E. Morse, who is in advance of Fanny Rice, was at liberty April 1 for a Spring season.

"Rex W." care this office, wishes a play with a star part for a young Irish singing comedian.

Dean Raymond has been the recipient of much favorable comment from the Southern papers for his work with The Private Secretary company.

Principals and chorus are wanted for the new opera, *The Sultan*, which is shortly to be produced by Henry C. Jacobs, 123 Broadway.

A rising town in the Southwest is Williams, Ariz., which is on a line between Texas and Southern California, and a good jumping off town. The Opera House, which is a new theatre, is managed by L. L. Ferrall.

Bert Howard and Leona Rand are playing in the stock company at the Grand Opera House, Boston, and meeting with success. Mr. Howard is the musical director of the theatre, while Miss Rand, his wife, is the soubrette and ingenue of the company.

Dr. G. W. Purdy, manager for Fanny Rice at the French Hall, wants capable vaudeville artists and comedians for an elaborate production of the play next season.

William Bonelli invites offers for leading business for the Spring and Summer. He may be addressed care this office.

Lucy Daly, who has been engaged to create the leading soubrette role in Canary and Lederer's third annual review, is open to accept engagements until May 11. Miss Daly's clever work was one of the hits of The Passing Show company. Communications should be addressed to Canary and Lederer, Casino, New York.

Owing to the closing of Northern Lights Sheridan Block, who played Dr. Snerwood, giving general satisfaction to press and public, is disengaged for the balance of the season.

Rose Stahl will accept engagement as leading lady with a good attraction. She may be addressed in care of this office.

Emma Dunn is disengaged and invites offers as singing soubrette or for boy roles.

Miss R. L. Flood, formerly with Carson, Pirie and Scott of Chicago, has charge of the work-room of Blauke and Skiff's, 247 West Forty-eighth Street, and the firm is prepared to execute all orders expeditiously and in a satisfactory manner.

George Lipsher, the author of Lewis Morrison's version of *Faust*, has written another version of this great play which he offers for sale.

The coming term of the Lawrence School of Acting, 106 West Forty-second Street, will commence May 1. Lounsbury, N. C., has but one theatre, the Lounsbury Opera House, which is managed by J. E. Collier. The town has a population of 2,000.

Helien Lamont, prima donna soprano, is at liberty for Summer opera and for next season. Miss Lamont is a fine singer with a voice of more than ordinary range, and has an excellent stage presence. Her address is 2028 Fifteenth Street, Washington, D. C.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.
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NEW YORK, - - - MARCH 28, 1896

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—THE SHAUGHRAUN, 8 P. M.
BROADWAY.—THE ROY, 8 P. M.
BIJOU.—THE WIDOW JONES.
EMPIRE.—BOHEMIA, 8 P. M.
GARDEN.—MINNIE MADDEN FISKE.
GARRICK.—THE SQUIRE OF DAMES, 8 P. M.
GRAND.—A RUN ON THE BANK, 8 P. M.
HOTT'S.—A BLACK SHEEP, 8 P. M.
HERALD SQUARE.—HEART OF MARYLAND, 8 P. M.
HAMMERSTEIN'S OLYMPIA.—ECKLSON, JR.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8 P. M.
LYCEUM.—THE PRISONER OF ZENDA, 8 P. M.
PALMER'S.—ROSE COULAN, 8 P. M.
SANFORD'S.—RUSH CITY.
STAR.—THE LAST STROKE.
STANDARD.—CHIMIE FADEN.
TONY PASTOR'S.—VAUDEVILLE.
BROOKLYN.
AMPHION.—A TRIP TO CHINATOWN.
COLUMBIA.—DR. WOLF HOPPER.
MONTAUK.—WILLIAM H. CRANE.
PARK.—THE TWO ESCUCTIONS.
HOBOKEN.
LYRIC THEATRE.—THE WHITE SLAVE.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

TOO PESSIMISTIC.

In an article recently published in a church paper a clergyman wrote—as many clergymen speak—of the decadence of the theatre. This particular clergyman was not essentially prejudiced against the stage, but he wished for its reformation and argued that the church and the better element of non-churchgoers should combine to encourage the best plays and condemn all in the theatre that is reprehensible. He commended by name and title many actors and dramas as of good influence on the theory that people frequent the theatre "for three special reasons—amusement, entertainment and instruction." But he deplored the inanities and vulgarities of certain pieces supposed to be popular and urged that the better part of the public should withdraw its patronage from such pieces. The better part of the public does not patronize them.

One fact as to the theatre seems to be lost to the view of many persons who write about the institution. This clergyman, for instance, cites what he assumes to call authorities to show that a fondness for the salacious in plays has steadily grown for generations with a corresponding loss of public love for the dignified and nobly suggestive in the drama. The one great fact lost sight of by this essayist—and it is also ignored by others who write in the same strain—is that the theatre within a few years has grown and developed beyond the comprehension even of many who study its past and present with partial eyes.

Theatres have increased by thousands. Their number has probably grown out of all proportion to the growth of other institutions of civilization. Amusement, formerly discouraged or ill supported, has become one of the necessary features of everyday life. The supply of every device of ingenuity is being invoked and tested. But out of the mass of entertainment offered one can pick more dignified and admirable plays

than were ever presented before. One can find still on the boards here and there all of the more worthy of the classics. One can discover less to offend in the better plays of to-day than was made public in the better plays of the olden time that essayists refer to with admiration while they regret the alleged decadence of the theatre.

There are, of course, many forms of entertainment now put forward that in a measure discredit the theatre with a large number of persons of good taste and intelligence. But there never has been a time when the theatre offered more to be commended than it now affords.

A STRONG ENDORSEMENT.

The report to the House of Representatives of its Committee on Patents on the CUMMINGS bill to prevent play piracy is as strong an endorsement of the measure as its most earnest friends could have reasonably expected.

The only amendment recommended by the Committee is one that is calculated to broaden the scope of the bill. Instead of limiting protection to "operatic" compositions, the Committee asks that "musical" compositions shall be admitted to the same safeguards that are asked for dramatic works. This is a distinct gain for the interests concerned in the war against piracy.

The Committee's report, the full text of which is given in another column, covers the whole subject at issue and indicates the realization by its members of the necessity for such a remedy as the CUMMINGS bill is designed to afford. It briefly but clearly describes the lamentable condition of affairs now existing.

If the House of Representatives can be made to see the matter in the same light as its Committee there is not a particle of doubt that the bill will become a law.

THE HAT CRUSADE.

The war against the wearing of big hats in the theatre is waged here and there with general results that promise ultimate victory for the movement. In New York, as has been noted, well-bred women now seldom offend in this respect. The number of the gentler sex who remove their head covering upon gaining their seats, or who wear unobtrusive gear, is steadily and happily increasing.

It will be remembered that a year ago a bill was introduced in the Legislature of this State to regulate the matter of hat wearing in theatres, but it did not pass. A bill to the same effect is pending in the Ohio Legislature, and law-makers in other States have threatened legislation on the subject, but the reform is not to be enforced by this means, for such laws, if enacted, would probably be declared unconstitutional.

Man individually must act and theatre managers must by courteous and suggestive means correct the evil. The male theatregoer should by flattery, cajolery or gentle ridicule influence those of the other sex with whom he comes in contact, and the manager, by tactfully-worded notes on his programme, should show those of his women patrons who offend the opportunities for masculine regard they miss by obstructing the theatrical view.

This subject was some time ago prominent in Paris, where women had not been admitted to the orchestra chairs. In the boxes they could wear what they willed; and in the galleries the sharp slope of the tiers left hats ineffectual to obscure the vision. But as soon as women began to frequent the orchestra the men began to resent their hats. The management of the Theatre Francaise, wise in its own power, at once interdicted head covering. Managers of other Paris theatres, however, less independent, were forced to employ other means against the pride of woman. One device, said to have been adopted by the Theatre de la Republique, is thus amusingly described:

Just before the time for raising the curtain one of the actresses of the company, elaborately dressed, with an immense picture hat and sleeves excessively "bouffantes," sailed down the aisle and seated herself, taking care to attract as much attention as possible, in a conspicuous place in the orchestra. Immediately behind her was seated one of the actors. He showed great annoyance, and finally courteously requested the actress to remove her hat. She treated his request with manifest contempt. He persisted. She replied with an impertinence. Their voices, as the colloquy proceeded, were "unconsciously" raised. Their words became audible all over the house. The public grew deeply interested. The actor, though insistent, was reasonable and carefully courteous. The actress played the part of the angry, vulgar and unreasonable woman to perfection. The audience sympathized with the courteous gentleman, ill used and insulted by the brazen creature. Cries of "Otez votre chapeau!" resounded from every part of the house. The manager appeared upon the scene. He requested the actress to remove her hat. She refused. He offered her the money she had paid and requested her to leave the house. She refused, vociferously, and was finally forcibly removed in the most ignominious manner.

It is added that this object lesson was always effective, and that before the climax of the scene every woman in the orchestra would have her hat in her lap. The comedy was repeated whenever necessary, and soon in that house the hat habit was abolished. The same device would probably have a like effect in theatres in

this country, where women offend against right and good taste, but there are few managers here who would care to adopt it.

PERSONALS.



CAMPBELL.—Catherine Campbell, a good picture of whom appears above, has been specially engaged to originate the leading part of Donna Agramonte in Cuba Free, a patriotic play dealing with the present Cuban imbroglio. The play, which will have its initial production at the Academy of Music on Thursday next, is in four acts, is from the pen of James Arthur McKnight and is to be given for the benefit of St. Luke's Hospital. Miss Campbell is a handsome brunette of engaging manner and a talented actress. Her work in this new part will be studied with interest.

CAINE.—George Caine, who is playing Mataya in Wang this season, is ill in Memphis and will not appear with the company until April 5 in New Orleans.

MARTINOT.—Sadie Martinot expects to go to London at the close of her present engagement with the Martinot-Boucicault company. She has long been anxious to play in London again and a London manager, who is now preparing a production, expects to close with her for a part in it. Next season she will return here and be featured in a play now being written by a well-known farce writer for a well-known firm of managers. The season afterwards she will star again.

IRVING.—Sir Henry Irving lectured last week to the students of the Chicago University on "Macbeth."

CAINE.—Lily Hall Caine, daughter of the celebrated novelist, was married in London recently to George David Say, the representative of Henry Arthur Jones.

VEZIN.—The benefit given to Herman Vezin at the London Haymarket Theatre, recently, netted \$1,500.

GRATTAN.—It is said that Stephen Grattan intends to star next season. He is endeavoring to secure a romantic Irish drama.

HENLEY.—During his enforced vacation from theatrical labor, E. J. Henley has been hard at work on an adaptation of Charles Dickens' "Tale of Two Cities." As soon as he recovers his voice he hopes to come before the public again in the role of Sidney Carton.

STONE.—THE MIRROR last week chronicled the illness at Butte, Mont., of Mrs. Jennie Kimball, and the consequent cancellation of a week's dates by the Kimball company. Through the kindness of C. E. Stone, the Passenger and Ticket Agent of the Northern Pacific Railroad, the private car of the President of that corporation was sent to Butte and placed at the disposal of Mrs. Kimball and Corinne, for the journey from Butte to St. Paul, where the company reopened on March 22. Mrs. Kimball is said to be slowly recovering.

SMITH.—F. Hopkinson Smith's story, "Tom Googan," now running in The Century, is to be dramatized by Augustus Thomas. It is probable that Charles Frohman will produce it.

GOODWIN.—Nat C. Goodwin will play a London engagement this summer at the Criterion theatre immediately after his Australian tour. George Musgrove will direct his affairs.

RUSSELL.—Lillian Russell will appear next season under the management of Canary and Lederer. Her tour will open about Sept. 15 in a new opera adapted from the French by C. M. S. McLellan, with music by Gustave Kerker.

THOMPSON.—W. H. Thompson will be seen in the big revival of Humanity at the Academy of Music next month. The play will be produced with a cast of favorites.

HEMPSTEAD.—E. A. Hempstead, proprietor and manager of the Meadville, Pa., Academy of Music, is spending several months in Washington. He holds an appointment as one of the clerks of the House of Representatives.

WEIS.—Albert Weis, general manager of the Greenwall Theatrical Circuit Company, is in the city looking after the interests of the Southern Circuit. He is now booking a number of attractions for next season as well as for the rest of this season, and he says that business has been exceptionally large for the better class of attractions playing their chain of theatres.

LISLE.—I. C. George asks THE MIRROR to inquire for the whereabouts of his mother, formerly known in the profession as Rose Lisle. Mr. George has not heard from her in a number of years and he would be grateful for information. His address is 35 Wyndham Street, Marylebone Road, London, England.

HALE.—Walter S. Hale has been re-engaged for next season by Daniel Frohman. Mr. Hale

will go with Mr. Frohman's Prisoner of Zenda company to the Pacific Coast.

ROBSON.—May Robson has signed a contract to remain in Charles Frohman's company next season.

PALMER.—Mr. and Mrs. A. M. Palmer gave a dinner at their residence, Madison Avenue and Sixty-fifth Street, on Sunday evening to Mrs. Pearson, General James, president of the Lincoln Bank; Dr. and Mrs. Fuller, and Mr. and Mrs. Harrison Grey Fiske.

ALLEN.—William Wallace Allen, of Joseph Jefferson's company, has just purchased a fruit farm near Sacramento, Cal., where he looks forward to spending the Summer. Mr. Allen will play Tackleton in Jefferson's Spring revival of The Cricket on the Hearth.

JEWETT.—Henry Jewett is organizing a very strong company to play a legitimate repertoire through the Northwest. Mr. Jewett's performance of Othello at the Broadway last week was a very fine one.

LINTHICUM.—To be a leading woman in a stock company where every week a different play is given is no small responsibility. Lotta Linthicum was engaged by Manager George Holland, of the Girard Avenue Theatre, Philadelphia, for leading parts this season. She has played not less than nineteen roles, making in each and every one a distinct hit. Mr. Holland cast her for the part originated by Clara Morris in The Geneva Cross, and Miss Linthicum was recognized to be not only a dainty and brilliant comedienne but an emotional actress of great promise. By the Philadelphia critics she was pronounced to be a buoyant and most fascinating Lady Nod in The Amazons. Miss Linthicum is young—she is barely twenty. Her education was acquired in Paris and she studied for the stage under the able direction of Marck, the manager of the Odon. She has a bright future.

AMERICAN DRAMATISTS IN CUBA.

A few weeks ago Manager William A. Brady commissioned James W. Harkins, Jr., and Edwin Barbour to go to Havana, and from personal observation gather material for a new play to be based upon the exact condition of affairs existing between the Spanish Government and the Cuban patriots. Messrs. Harkins and Barbour returned last Thursday, after a two weeks' stay in Havana, during which time they collected data of great value to their work. The play is to be called Cuba, and is to be warlike in atmosphere, but romantic in story.

The authors arrived at Havana on the morning following the first voting on the belligerency resolution in the Senate, and found the feeling very bitter in that city against Americans. They had letters of introduction to several of the New York newspaper correspondents in Havana, and to these gentlemen they owe much for information as to the interior of the island, which, otherwise, it would have been impossible to obtain, owing to the refusal of the authorities to allow them to go beyond the Spanish lines.

After being comfortably settled at the Hotel Inglaterra, the rendezvous of the newspaper men, the dramatists took a carriage and paid their respects to Mr. Williams, the American Consul-General, then proceeded for a drive about the city. The streets and sidewalks were filled with soldiers newly arrived from Spain, with war-crazed Spaniards, and quiet, very quiet Cubans. "Havana is a volcano," remarked the correspondent of the World, "and you can't tell the moment the eruption will come."

From early morning, when the local Spanish volunteers came forth on guard mount, preceded by their splendid military band, until midnight, the city resounded in warlike turmoil. The incessant parade of the regulars, the braying of hundreds of trumpets, the bursting of rockets in the air, and an occasional low, hoarse growl from the grim Castle Morro, together with the uneasy, excited movements of the people in the streets, made the first impression of Havana one not easily forgotten.

The evening following their arrival (Sunday) the two travelers secured the services of a cab-driver, who boasted that he was the only *cachero* in Havana who spoke English, and started out to visit the Forts Santa Clara and Queen's Battery, the Prado, and the system of parks. As they were re-entering the city from the Western limits, the first demonstration occurred. It was nearing dusk, and the thoroughfare was crowded with people enjoying the cool twilight. Suddenly a faint hissing was heard on the sidewalk, which was repeated, and accentuated from the opposite side. The driver looked around nervously, and urged on his horse. Two men darted into the road and ran after the carriage, hissing as they went. They were joined by others. The crowd commenced to murmur. The men in pursuit cried out "Muerte Americano! Muerte tio Sam!" and called to the driver to stop. Instead, he whipped his horse unmercifully, and turning sharply into a side street, comparatively deserted, succeeded in outrunning the mob, and reached the hotel in safety.

From that time the feeling toward the thirty or forty native Americans in town intensified. It reached a climax on Tuesday evening, when word was quietly passed around warning Americans off the street. A demonstration was to occur which it was feared would result in an attack. The latter event was only to be apprehended should the volunteers turn out under pretense of dispersing the mob. Evidently this was the opinion of Captain General Weyler, who sent word to each volunteer regiment that if they appeared on the streets he would set loose on them his regulars, whom he had retained at the forts, anticipatory of trouble should the House concur with the Senate. Weyler gained the day, or rather the night, for though the plaza in front of the hotel was choked with people until after midnight the volunteers did not appear.

Whatever may have been the past history of Captain-General Weyler, there is one fact that is plain. He is protecting American citizens. He rules with an iron hand, and has Havana by the throat. The volunteers are afraid of him, and it is hardly likely that their bloody record of the ten years' war will be duplicated.

Messrs. Harkins and Barbour's visit to Cuba could not have been made at a more auspicious time, and they have returned with many valuable impressions. They succeeded in collecting a number of rare photographs, besides a variety of relics. Mr. Barbour has in his possession a war-dented machete, while Mr. Harkins brings back a portion of a Cuban saddle, picked up on a battlefield near Matanzas. They are now busily at work on the play and expect to have it ready for production by the last of April.

THE USHER.



The American Dramatists Club List Number 2 is now in course of preparation. The first edition has proved of great value during the past year in restricting piracy, as through its medium honest theatre managers throughout the country have been able to protect themselves and playowners from the impositions of companies engaged in illegal representations.

The second annual issue will be even more complete than the first. The list of titles of plays and owners will be considerably larger and several improvements will be introduced. Seven thousand copies will be circulated. Gratuitous copies are to be placed in the hands of every resident and traveling manager in the United States. The list will be published about May 1.

The titles are being compiled by Charles Barnard, who asks me to request authors and managers to send to him immediately at the American Dramatists Club the titles of all plays they own or control. The list will be closed at an early date and every play-owner who wishes to enjoy the benefits conferred by the listing of his property in this work should embrace this opportunity.

The coalition of Richard Mansfield and Daniel Frohman should be a highly profitable and satisfactory arrangement. Mr. Mansfield is to be supreme back of the curtain and Mr. Frohman will have sole charge in front, so there seems to be little reason to believe friction will exist in the new partnership. An actor like Mr. Mansfield cannot properly manage himself, and under the shrewd and diplomatic direction of Mr. Frohman he will unquestionably experience a decided mental rest.

Of course the story that Mr. Mansfield is to be paid personally \$100,000 a season for four years for his services is an amiable fiction. Just divide that sum by thirty weeks, add the expenses for company, productions, etc., and at a glance you will see that no manager—at least, no manager as sane as Mr. Frohman—could for an instant guarantee such remuneration even to a star so successful as Mr. Mansfield.

Mr. Frohman's management of Mr. Sothern is an earnest of what he will do with Mr. Mansfield. One of the best features of their programme is the promise of a number of notable new productions.

What a contrast this engagement of Duse in New York has been compared with the first! I kept some of the criticisms that appeared during her first visit and they make interesting reading at the present time. It took about ten days for the reviewers to get it through their heads that Duse was not a commonplace, ineffective, mediocre actress.

The public seemed to be equally slow then to grasp the quality of her work. Her early performances were not honored by large audiences.

All this is changed now. The Rip Van Winkle critics have awakened to a fitting knowledge of her art and her genius, and very large receipts have been the rule during her stay at the Fifth Avenue.

On Saturday night of next week the Lotos Club will give a dinner to Joseph Jefferson, their distinguished fellow member. It will be the last of the club's big banquets this season, and from the rush of applications for seats that are coming in it bids fair to be the most largely attended.

While the Lotos theatrical membership has dwindled, quite naturally, since the advent of the Players and the reconstructed Lambs it has nevertheless maintained its affiliations with the stage, and to this day its dinners to famous actors are the most delightful and successful affairs of the kind in the world.

The Jefferson dinner will bring together a notable company and an unrivaled list of speakers.

Mr. Damrosch's season of German opera has been completely successful. It was feared that he would find it difficult to draw the wealthy class of music lovers to the old Academy, whose fashionable glories long since departed. But anxiety on this point proves to have been unnecessary. At every performance the Academy has been crowded by representative opera-goers, and the superior acoustic properties of the building were demonstrated forcibly to those accustomed to the Metropolitan.

Mr. Damrosch's experience again demonstrates the fact, which is still unaccountably rejected by many managers, that it is the attraction that draws the public and not the building in which the attraction is presented. The largest business ever done in this country by Henry Irving was in San Francisco, where in two weeks he played, in a barn like structure that had previously been given over to cheap companies, to \$20,000. Mr. French once put Lillian Russell and Margaret Mather into a cheap price theatre in Pittsburgh, raising the prices of course, with the result that both stars played the biggest engagements they ever enjoyed in that city.

Instances of this kind might be multiplied almost endlessly, and yet there are managers who profess to believe that certain theatres are good and certain others bad for business, no matter what is put into them.

There is afoot a new association of theatrical interests more important and more far reaching in certain respects than any that has yet been consummated or even discussed. The details I have heard described, but I have been asked to withhold them from publication for the present.

I am free to say, however, that this new combination will not be a "trust," a pool or a syndicate. It will be, as I have said, a great association of interests, which will considerably alter the aspect of the coming season.

I ventured to predict not long ago that the end is not yet concerning plans to centralize and unify theatrical elements, and the big scheme

to which I now refer is corroboration of that opinion.

There is abundant evidence in fabulous posters and a blizzard of adjectives that the circus is coming to town.

That announcement may bring delight to the minds of a numerous assortment of little folk, but it is not welcomed by theatre managers who are wont to look upon the annual advent of the three-ring show as a plague and a curse.

Lent is not ended before this pest puts in an appearance.

DANIEL FROHMAN TO MANAGE MANSFIELD.

"Yes," said Daniel Frohman to a MIRROR reporter yesterday, "Richard Mansfield has signed a contract to play under my management for the next four years. The newspaper reports of the matter have been essentially incorrect. One paper, for instance, said that I would guarantee Mr. Mansfield \$100,000 for his services."

"That sum was exaggerated," asked the reporter.

"Exaggerated! Not at all! I shall pay him even more. When I managed Madame Modjeska some years ago, I paid her \$2,000 a week for a season of thirty-five weeks, or \$70,000 for the season. I will tell you, for a positive fact, that Mr. Mansfield will receive a larger salary than any American actor has ever before been paid."

"Is there, then, a stipulated guarantee?"

"Yes."

"And on what basis was the guarantee made?"

"On the basis of the business done by Mr. Mansfield on the road during the past half dozen years. I have examined his receipts for this season and have been through his books most carefully. As you know, Mr. Mansfield does a very large business on the road. So though the sum I guarantee him for these four years is a hazily big one, I am confident that it can safely be guaranteed. Mr. Mansfield's next season will open in September, and his next New York appearance will be at his old home, the Garrick."

"And what plays do you contemplate producing?"

"Every year Mr. Mansfield will be seen in an elaborate Shakespearean revival. Next season he will play Shylock in *The Merchant of Venice*. In this role, you know, he was extremely successful two years ago. He is also at work himself on a play called *Cagliostro*. Understand please that Mr. Mansfield comes under my management to relieve himself of the worry and anxiety of the business end of his theatrical productions. I shall have entire control of his affairs and the actor will be left free to devote his whole time to artistic labors. I cannot but believe that the results will be beneficial to dramatic art."

MR. COURTLEIGH IS NO INDIAN.

The Brooklyn *Daily Eagle*, a paper whose dramatic column is usually as accurate as it is brilliant, said in its criticism of *Northern Lights* last Tuesday:

The most notable thing about the performance was the acting of John Swiftwind, the Indian surgeon, by William Courtleigh. Mr. Courtleigh is a full-blooded Indian, who has been graduated from Yale University, and who last Summer made his debut as a professional actor in *Othello*. The Moor of Venice is a part beyond any beginner, but as a representative of his own race Mr. Courtleigh is admirable.

William Courtleigh is an actor of experience and merit, with talents that have been tried in the crucible of some ten years' stage life. He has had many remarkable successes in parts that tested his calibre more severely than this role of the Indian in *Northern Lights*. Presumably the critic of the *Eagle* was beguiled into his error by the misleading line which appears on the programme thus:

John Swiftwind William Courtleigh
(A full-blooded Sioux Indian, graduate of Yale University.)

CONCERNING MY NEW YORK.

"There have been many rumors current concerning the engagement of W. H. Thompson for the play of *My New York*," said Max Bleiman to a MIRROR reporter last week. "Mr. Thompson went with me to see the play done in German on the last night of its run at the Germania Theatre. He was very much fascinated with the old man's part, and told me he would like to play it, whereupon we pledged ourselves in a verbal contract. When I produce the play here in the Fall at the Herald Square Mr. Thompson will be in the cast. As to the rumor that *My New York* is plagiarized from *The Old Homestead*, why, you know yourself that every successful play is promptly traced to some earlier success. I intend to give a special matinee of *My New York* to the press on April 6. The performance will be identical the same as that given at the Germania Theatre, and I hope that the press will tell me frankly their opinion of the play."

CHINESE MANAGER CONVICTED.

Chu Fong, manager of the Chinese theatre in Dover's Street, this city, has been convicted by Judge Fitzgerald for violating the Sunday law, he having presented a drama, with costumes and music, on July 14. His conviction will forfeit his theatre license, and Chu has, therefore, applied to the Mayor for a new license. The theatre remains open until final judgment in the matter. Chu says he will appeal the case, claiming that his actors were performing a sacred play on the occasion in point.

THE AMERICAN'S NEXT PRODUCTION.

On Easter Monday a new melodrama, *The Law of the Land*, will be produced at the American Theatre. It treats of life in the South in the troublous times before the war. In general plot it is said to resemble *The Octoroon* and *The White Slave*, and one of its most stirring episodes is a new treatment of the theme suggested in Pudd'nhead Wilson. For the principal role of an old Southerner Manager Sanford, who has the production in hand, is trying to secure the services of W. J. Lemoine.

IVAN PERONET IS SAFE AND SOUND.

Ivan Peronet, the well-known stage manager, son of the late Captain Alfred Thompson, has been missing three weeks from Schiller's Hotel, Eighth Avenue and 110th Street, where he had lived with his brother, Ernest Tasleton, of the Lyceum stock company. The latter, becoming anxious, put detectives on the case. On Saturday they sent him word that Peronet had been located and that he was safe and sound.

CHANGE OF PLANS AT DALY'S.

There has been another change of plans at Daly's Theatre, and the anticipated revival of *She Stoops to Conquer* has, for the present, been abandoned. Last night *The Queen's Necklace* was revived, and next week Mr. Bellows and Mrs. Potter will appear again in *Charlotte Corday*.

SAID TO THE MIRROR.

FRANK PERLEY.—The Bostonians did not produce their new opera, *The War Time Wedding*, during their engagement at the Broadway, simply and solely because of Robin Hood's great success. The house was crowded at every performance, and Mr. French wished us to extend our engagement. The opera will probably be seen in New York next year.

CHARLES ROSS.—"Yes, the report that Ross and Fenton are to do a travesty of *The Heart of Maryland* is quite correct. Mr. Belasco and Max Belman have been most kind in giving their consent and cooperation. We will travesty the great scene between Mr. Kellard and Mrs. Carter and introduce a burlesque bell effect."

WALTER JONES.—"I closed with *Excelsior*, Jr., on March 14. My voice has been troubling me for some time but it is getting all right again. No, I have no intention of abandoning the burlesque field for the vaudevilles. That is a malicious lie that I wish you would deny."

MARIE ERE.—"Will you kindly deny the report that the Opera House, Appleton, Wis., has been closed? We have not been playing many attractions lately, as this is a slack time of year with us, but our business at present is very good."

MAURICE DREW.—"In a recent MIRROR appeared an item to the effect that a comedy will be seen next season called *Mulberry Bend*. A play by that name has already been successfully produced. The American Dramatists Club List gives the names of Maurice Drew and Lizzie May Ulmer as authors and proprietors. They have not disposed of it, and will protect it to the full extent of the law."

O. H. GOLDSMITH.—"I consider *THE MIRROR* the paper for the house manager, as you have the best list of correspondents, and they not only date attractions but criticize them, and this is the important part of it."

WILLIAM B. SEESKIND.—"The long distance telephone is certainly a wonderful institution. While filling several weeks in Baltimore and Washington last week, I was surprised at the distinctness with which every word could be heard. The telephone was in the box office and during the wait for the manager I heard the following: 'Can I have two seats for to-night?' 'Certainly. What price?' 'I want a pass for two. Here's my card.' You will have to see the manager. 'Where can I find him?' 'He is in New York at present.' 'Pshaw! I'll buy two seats.' 'What price?' 'The best you've got—for twenty-five cents.'"

SAMUEL FREEDMAN.—"I have returned to New York to give immediate attention to a Spring and Summer enterprise with which I shall in all probability be connected. I am still interested in *The Fencing Master* Opera company and am busy extending the tour until the latter part of May possibly on guarantee. It was originally intended to make the tour last only till April but both the opera and Miss Germaine have proved such successes that they could stay out all Summer. Next year *The Fencing Master* company will make a Southern and Western tour, the former probably embracing Mexico."

MAURICE FREEMAN.—"We are doing an excellent business in *Hands Across the Sea*, and are booked solid up to June 1. Ellen Mortimer joins me in Toronto, replacing C. Black Rice in the part of Lucy Nettieford."

JOHN J. McNALLY.—"There is no truth in the report that I am writing a farce-comedy for the Russell Brothers. I do not personally know the gentlemen mentioned, and have not even been approached by letter on the matter. A musical comedy which Rich and Harris will produce in September at the Bijou, a new piece for May Irwin to succeed *The Widow Jones*, and a new farce-comedy for Peter F. Dailey, who will be under the management of Ed Rosenbaum next season, are the only pieces I have in hand."

HERBERT J. MAYER.—"The statement of your Richmond, Va., correspondent regarding an alleged disturbance among the members of the Paradise Alley company has not the slightest foundation of fact. The relations between Barney Fagan and the rest of the company are and always have been of the most pleasant nature and nothing occurred while we were in Richmond to create an opposite impression."

GOLDMARK AND CONKREID.—"Through information given in *THE MIRROR*'s *Under the Black Flag* column, we have stopped piracies of several plays for which we are the agents. We again express our determination to hunt down all pirates, regardless of expense. We cannot sufficiently thank *THE MIRROR* for its efficacious aid at all times."

LILLIAN STILLMAN.—"My little 'at liberty' card in your most valuable paper has brought me several good offers for the rest of the season. I have not yet decided which I shall accept."

TONY SULLIVAN.—"I have been in London since September, working three halls a night. That keeps me busy, but I always find time on Thursday to drop into Low's Exchange and form one of the group of Yanks you will always find there, each one 'out of sight' behind his MIRROR."

MR. MILN'S LITTLE SPEECH.

When the curtain fell at the Broadway Theatre last Saturday night there was applause enough to warrant Mr. Miln's making a speech. He showed no eagerness to comply with the demand, but when the cries of "Speech! speech!" grew in number and volume Mr. Miln said:

LADIES AND GENTLEMEN.—I thank you. After fourteen years' apprenticeship as an actor I have come to New York to find that this great metropolis has outgrown Shakespeare. When I come here again it shall be on the same lofty heights where the critics abide. I have only thanks to express for the kindness of everyone with whom I have come in contact. To my company especially do I feel grateful for the support and encouragement they have given me.

The company, who were clustered in the wings, cheered Mr. Miln heartily as he retired from the audience.

Said an actor in the company to a MIRROR reporter last Saturday:

Much fun has been poked at Mr. Miln's former connection with the Church, and he has been sneeringly alluded to as the ex-clergyman. Let me tell you that no minister of God could carry more of the spirit of charity into his every day life than does Mr. Miln. One day at rehearsal a young fellow who played a small part staggered to the wings in a faint. Mr. Miln said: 'Gentlemen, we shall rehearse any more to-day. Then he went to the young fellow, slipped a bill in his hand and sent him home in a cab. It was a small incident, but it won the respect of all who witnessed it.'

THEY PAY ROYALTIES.

Kennedy's Players have been erroneously classed with the piratical companies that use plays without authority. John J. Kennedy assures *THE MIRROR* that he pays royalties on all the plays in the repertoire of his organization, and this being so, it is but just to commend Mr. Kennedy for his enterprise and honesty in these days of frequent piracy.

PROFESSIONAL DOINGS.



Arthur Hornblow, a portrait of whom appears above, has resigned his position on *THE MIRROR* staff to accept the post of associate editor of the *Peterson Magazine*. Mr. Hornblow has been connected with *THE MIRROR* for nearly seven years and is a capable and facile writer on dramatic and literary matters. He is a regular contributor to *The Bookman* and other prominent periodicals and he devotes much of his time to playwriting, being a member of the American Dramatists' Club and the author of several pieces that have been successfully produced both in New York and on the road. He is also a clever translator from the French, with which language he is as familiar as with his own owing to his long residence in Paris.

Barrie, Canada, has a new place of amusement, the Grand Opera House. It is said to be an exceedingly fine theatre.

The theatre recently destroyed by fire at Livingston, Mont., will not be rebuilt, but a new house is in course of construction. It will cost about \$25,000.

The statement published in the Baltimore correspondence of *THE MIRROR* last week that "Robert Hilliard disappointed an audience by refusing to appear" was incorrect. There was no performance because of the severe sickness of one of the principal members of the company.

Lisle Leigh closed March 21 with *Northern Lights*, and goes to San Francisco with her aunt, Mrs. Alexander, to play the title-role in *Doris at Morosco's Theatre*, where she has signed for six months. Miss Leigh leaves here on Tuesday, and opens in *Doris* on April 6.

Beloit College, of Beloit, Wis., presented Euripides's tragedy of *Electra* on March 14. The play was put on with remarkable fidelity to classic detail, and attracted the attention of all Western scholars and students of Greek literature.

Patience was revived by amateurs at the Metropolitan Opera House last Thursday for the benefit of the Athletic Association of the University of New York. The receipts were nearly \$3,000.

Since the performance of *Hamlet* at the Wallack benefit, with Joseph Jefferson and W. J. Florence as the gravediggers, these parts have not been so capably played as they were last Thursday night in the Miln production of the tragedy. The veterans, Harry Hawk and Charles E. Fisher, were the gravediggers, and they made their scene conspicuously effective.

A professional matinee of *The Lady Slavey* will be given at the Casino on Thursday.

Edward N. Hoyt is playing *Capulet*, Father Herman, *The Banished Duke*, *Lampardo*, and *Deschappelles* with Margaret Mather.

THE MIRROR's Milwaukee correspondent stated two weeks ago that M. A. Yack, the business manager of *Charley's Aunt*, was suddenly called upon to play *Charley Wykeham*, owing to one of the members of the company missing the train. He did go on, but it was as Brasset, the Butler. Harry Lifford, the stage manager, who usually plays Brasset, assumed the part of *Charley Wykeham* at a moment's notice.

Richard T. Brown has resigned from M. B. Leavitt's *Spider and the Fly* company.

At the Herald Square Theatre this afternoon a scene-shifting contest will take place on the stage at 2:30 P. M. A force of thirty-five stage hands will try to establish a record for the quick manipulation of the five heavy sets used in *The Heart of Maryland*. Herbert Millward will officiate as starter, and the time-keepers will be Tony Pastor, G. W. Lederer and J. Wesley Rosenquest. Admission will be only by invitation.

F. Trevelyan, the English author and composer, is visiting America on dramatic and literary business. His daughter, Hilda Trevelyan, as a child was a member of Wilson Barrett's company. She is now playing in W. Greet's *Gay Parisienne* company.

An exhibition of etchings, water-colors and pen drawings by Walter Stearnes Hale, of the Lyceum company, began yesterday at the Williams gallery, 350 Fifth Avenue. Among the many capital drawings on view are several by Mr. Hale that have appeared in the pages of the *Christmas MIRROR*.

H. C. Husted has secured the direction of the American tour of *The Chilli Widow*, Arthur Boucher's current production at the Royalty Theatre, London, where it is now nearing its two hundredth performance. Mr. Husted is peculiarly qualified to present an attraction of this nature to an American audience, having for years been the successful managerial pilot of others equally important, among them being *Modjeska*, *Dion Boucicault*, *Charles Fechter*, *Joseph Jefferson* and Mr. and Mrs. Kendal, the last named of whom he represented during their five seasons in the United States. *The Chilli Widow*, with Arthur Boucher and the original London cast, will be given its first presentation in this city at the Garden Theatre, early in the Fall.

Alexander Salvini has won a great deal of praise in the West for his work in *Hamlet* this season. Mr. Salvini will soon put on *Othello* in Chicago.

A benefit performance for the Metropolitan School of Arts will be given at the Lyceum Theatre on Wednesday. Three one-act plays will be acted by students of the Empire Theatre Dramatic School—*The Facts in the Case*, *The Major's Appointment* and *The Flying Wedge*.

James R. Smith has fully recovered from his recent illness and will appear in the forthcoming production of *Alice E. Ives* and Jerome Eddy's new play, *The Village Postmaster*.

AT THE THEATRES.

Garden.—A Doll's House.

Play in three acts by Henrik Ibsen. Produced March 10.

Torwald Helmer	James Neill
Dr. Rank	Albert Gran
Porter	Frank R. Mills
Mrs. Linden	Ida W. Terman
Ellen	Helen Macbeth
Anna	Mary Madden
Nora	Mrs. Fiske

A Light from St. Agnes.

Tragic sketch in one act by Minnie Madden Fiske.

Michael Kerouac	James Neill
Father Bertrand	Albert Gran
Toinette	Mrs. Fiske

One of the artistic prophecies of an eminence that a single season's work has realized in remarkable measure was made by Minnie Madden Fiske on an appearance as Nora in Ibsen's *A Doll's House* in this city about two years before her formal return to the stage. Last Thursday night at the Garden Theatre Mrs. Fiske gave a new view of this character, which she has elaborated and refined to a symmetry perhaps never shown by any actress who has played it.

Mrs. Fiske's first personation of the Ibsen heroine was under the usual circumstances of a hastily organized and occasional performance that make success in a difficult role matter for wonder, yet she was then accepted with enthusiasm both by professional and non-professional experts as the most plausible, convincing and likely Nora that had been seen here in the part.

The illustration that Mrs. Fiske now gives of this subtle and complex woman is infinitely finer, more consistent in detail and more veritable in its general aspect than her tentative effort. It would be strange if this were not so, for this actress—like the very few actresses whose method has universality of appeal—must from her temperamental impulse still go deeper into analysis of a character the longer she gives it her attention. It is, in fact, a question whether a sensitive genius for delineation can ever exhaust its own possibilities in a complex study of this kind; and it is safe to say that the longer an artist like Mrs. Fiske appears in a character like that of Nora, the more certain she is—possibly without apparent volition—to describe it in new shades of emotion.

There were many things in Mrs. Fiske's performance last Thursday evening not notable of her first description of the part in this city. As a whole it had a consistent verity and a convincing impulsiveness not before shown. In detail it was in all respects admirable, and it was thoroughly understood and appreciated by the audience. It was a marvelously real and effective characterization, assertive to belief in its simplicities, perfectly human in its quick transitions, and profoundly moving in its stronger emotional phases. And Mrs. Fiske's greater effects were enforced by an art so consummate that the moods that they embodied seemed absolutely spontaneous. It is a marvel what this actress accomplishes without theatrical stress or the preliminary suggestions that typify so much that is called "acting." Her results are as definite—and they are arrived at with a kindred ease—as those of Duse. Yet these women are as different and individual as any two actresses of genius that may be named. In fact, there is this about humanity that is frequently lost to view: It is only the mediocre and the commonplace that are like unto each other. There never yet have been two persons of genius who were in any essential like each other. A perusal of every work of art attests will prove this. As to the theatre, a study of every tradition that relates to the stage—which, unfortunately, has little but tradition to preserve—will show that no two of its greater exemplars have had any vital resemblance. And a study of this American actress in her various characterizations will in each case newly demonstrate her artistic individuality.

Fortunately for those present, Mrs. Fiske last Thursday evening gave an opportunity for observation of her art in two parts widely dissimilar. She produced for the first time in this city a tragic sketch, in one act, from her own pen, entitled *A Light from St. Agnes*. Although this actress had before shown great ability for dramatic authorship, there was nothing in her earlier plays that suggested the power disclosed in this sketch. It is one of the most perfect pieces of dramatic composition within so short a compass ever presented on the stage. It has an atmosphere as pronounced as that of *Cavalleria Rusticana*. Starting naturally from a simpler situation, it develops a fascinating interest and marches with constantly increasing force to a climax profoundly tragic yet poetically suggestive.

A Light from St. Agnes is a sketch of low life in Louisiana. Its figures are Michael Kerouac, a vicious and ruffianly idler; Toinette, a disgraced young woman, his companion; and a priest. The couple dwell in a hut at the foot of a hill on which stands a convent church. The scene opens at night. The body of the good angel of the locality who had worked faithfully for the betterment of the unfortunate and the vicious lies in state in the church. She was hated by Kerouac and disliked by Toinette for her moral activities. To escape a storm the priest enters the hut on his way from the church and finds Toinette alone. She is waiting for Kerouac, who will return drunken, as usual. The priest tells the girl of the good woman, but she scoffs until he discloses a crucifix and informs her that this was left to her by the dead, whose last words were of hope for the girl. This awakens Toinette to concern. The priest leaves her just as Kerouac, ugly from liquor, appears. During a scene between the couple, Kerouac drinks recklessly. Finally he tells Toinette that he has seen the body of the woman in the church, whose memory he abuses, and that it is decked with a diamond crucifix. As he becomes more inflamed from drink, he declares that he proposes to go to the church, steal the jewels and vent his vicious malice on the body. Toinette, awakened to his reckless mood, tries to dissuade him, but he persists in his purpose. She suggests that the watching nuns will ring the bell and alarm the neighborhood, and that vengeance will move all against him. Kerouac, still drinking, takes a knife and says he will cut the bell rope, and thus prevent an alarm. Toinette, seeing that he is determined, seems to agree to fall in with his purpose and asks that she may herself help him by cutting the rope. She seizes the knife and disappears, with Kerouac following. In a moment the alarm bell is heard. Toinette has sounded it. She excitedly retorts with Kerouac's knife in hand, in pursuit. He kills her and disappears and the curtain descends upon the body of the girl, whose face in death is illumined by the sunlight reflected from the window of the church.

Mrs. Fiske's personation of the young woman is marvelously true to life. The dulled moral sensibilities of the creature, her debasement from

habit, association and environment, her alert resentment against one who has adorned an estate from which she herself has fallen, followed by the awakening of the latent impulse for good, were pictured with startling fidelity and effect. It is one of the most interesting personations in the repertoire of an actress who since her return to the theatre has touched no play or part to which she has not given an adequate originality or an artistic value not seen in it before.

In *A Doll's House* Mrs. Fiske was well supported by James Neill as Torwald Helmer, Albert Gran as Krogstad and Frank R. Mills as Dr. Rank. Mr. Neill was notably happy in emphasizing the dignified egotism of his role. In *A Light from St. Agnes* this actor finds a part that fits his stage personality almost perfectly.

J. A. W.

Palmer's.—Madame.

Play in four acts by Charles Coghlan. Produced March 23.

Gerald Hazel	Harrington Reynolds
Sir Vincent Bellamy	Charles Kent
Hon. Arthur Fitzmorris	Arthur Forrest
Mr. Freeman	Frederic Robinson
Mr. Owen	Harry St. Maur
Captain Jones	George Mone
Captain Gist	Charles Edwin
Oldacre	W. McEwen
Lord William	Edgar Norton
Fletcher	Harold Vizard
Spencer	Franklyn Roberts
James	William Clithra
Priscilla Bellamy	Amy Busby
Wilm	Kate Magnus
Maid at the Bursary	Margaret Wald
Madame Moresky	Rose Coghlan

Rose Coghlan produced at Palmer's Theatre last evening a play called *Madame*, which was written for her by Brother Charles.

The role assumed by Miss Coghlan is that of Madame Moresky, who in her girlhood days was in love with an impecunious curate, Norman Hazel. Her parents, however, compelled her to marry a wealthy money-lender, who has shuffled off this mortal coil before the opening act. The curate is also in foreign parts. He has taken himself off to Australia, and is supposed to be either dead or missing.

Now, Madame, being what is conventionally described as a "fascinating young widow," fondly turns to thoughts of love, especially to her love affair with Norman Hazel. Accordingly she advertises for him in the Australian papers. Does he come back? No, he is really dead. But he has a brother, Gerald Hazel, just as nice as he had been when still in the flesh. Gerald's curiosity is aroused by the advertisement and he returns to London for further particulars.

Madame falls in love with him at first sight, and determines to get him into society. In the course of the plot, Madame, who carries on the business of money-lending at the old stand, advances a large sum to the Hon. Arthur Fitzmorris on a wonderful diamond necklace. Subsequently Sir Vincent Bellamy requests a loan on a paste duplicate of the said necklace. With woman's proverbial intuition she decides that Fitzmorris has borrowed the genuine necklace from Sir Vincent and has returned its paste counterfeit.

This conjecture falls in with her plans. She advances the required money on the spurious jewels. In return for this pecuniary favor Sir Vincent introduces Gerald in his set. Madame supplies the *sine qua non* by which Gerald is enabled to figure as no end of a swell. *Ergo* he wins favor in the eyes of Sir Vincent's daughter, Priscilla.

It is Madame's noble purpose to sacrifice her love for Gerald, as she is only, so to speak, "A Pawnbroker's Widow." She does her best to bring about a matrimonial union between Gerald and Priscilla, but the latter is not as innocent and ingenuous as she might have been. She has carried on a little "intrigue" with the rascally Fitzmorris, and has helped her lover to gain temporary possession of Papa's necklace. Finally Madame hunts Fitzmorris down, and incidentally obtains evidence that Priscilla is by no means a paragon of morality.

Priscilla is so clever, however, that she throws sand in the eyes of Madame, and persuades her that she has been cruelly maltreated. Whereupon Madame champions her cause with Gerald more than ever, but Gerald has heard of her relations with Fitzmorris, and cannot be convinced of her innocence. Besides, it begins to dawn on him that he really loves Madame, and is loved by her in return. He might have chosen between the two charmers an act or two earlier, but the play had to last the whole evening. So the play-wright put two women in the case instead of one.

The audience that braved the storm last evening, and waited patiently for the denouement in spite of unusually long intervals between the acts, could scarcely have left the theatre under the impression that they had attended the first night of a successful play. The dialogue of Madame is quite bright in spots, but the theatrical conventionality of the plot is so marked that the incidents at times almost seemed as if they were strung together in the spirit of burlesque.

Miss Coghlan did her best to infuse life into her brother's play. Her personation of Madame Moresky was decidedly clever, and went a long way to save the performance from becoming tiresome.

Harrington Reynolds was acceptable as Gerald Hazel. Charles Kent as Sir Vincent Bellamy, and Arthur Forrest as Hon. Arthur Fitzmorris were both cast for suitable roles. Frederic Robinson was also effective in the part of Madame's solicitor.

Amy Busby, as Priscilla Bellamy, looked as pretty as ever, especially in the stunning costume she wore in the second act. She didn't seem quite at home in manipulating her enormous train in this costume, but that's a mere detail. Her acting, barring certain affectations, was quite telling.

The play was produced under the stage management of E. W. Presbrey, and the scenes, painted by Marston, are in keeping with the artistic care bestowed on the entire production.

Fifth Avenue.—A House of Cards.

Comedy in four acts by Sydney Rosenfeld.

Eleanor Cuthbert	Maxine Elliott
Gwynne	Henrietta Crossman
Mrs. Lloyd Cuthbert	Mrs. Thomas Barry
Mrs. Fitzburg	Kate Lester
Caroline	Kate Gesterle
Maid at the Bursary	Maud Monroe
Ned Garland	Isabel Haskins
Peter Burlap	Frank Worthing
Dick Miller	Frazer Coulter
Lord Arthur Crencester	Edgar L. Davenport
Mr. Gerald Prior	Grant Stewart
Lloyd Cuthbert, Esq.	Campbell Gollan
Hoffman	F. F. Mackay
Servant at the Bursary	Charles Craig
Servant at the Cuthberts	Cecil Magnus
	J. B. Montagu

A House of Cards, Sydney Rosenfeld's new "comedy of the day," was produced at the Fifth Avenue Theatre last night before a large and friendly audience. It proved to be an interesting little play, fragile and amusing, without any very marked merits of plot or character. The applause throughout the evening was hearty

enough to show that the audience found it at least enjoyable.

The theme of the play is old, but it is so brightly treated as to have almost a spice of novelty. There is a diplomatic mother with two marriageable daughters. With the money supplied her by a rich liverman, she contrives to "make a splurge" at Newport. One of her daughters she marries to a wealthy fanatic on the subject of purity in politics. The other, who is sensible as well as beautiful, has the courage of her convictions and picks for herself the man she desires to marry. He is a young politician with more brains than money. The mother insists that the daughter shall marry a richer suitor and as the family ruin seems imminent, the daughter at last consents. She discovers, however, that this suitor is carrying on an intrigue with her own sister, who has been sadly neglected by the fanatical champion of "good government." Eventually the wit and courage of the younger daughter win the day; the liverman who has furnished the family with funds proves to be the wealthy uncle of the penniless young politician; and the conventional finish of marital serenity is reached with no very great strain on the spectator's credulity.

In this play, as in nearly all of Mr. Rosenfeld's other work, the best merit is the fluent smartness of its dialogue. The characters talk well, briskly and nervously. Some of their bright sayings seem a bit far-fetched, and there is palpable straining for epigram. Once in a while the epigram is really there.

Of real characterization there is none. The political enthusiast who neglects his pretty wife for reform meetings is the only person in the play who possesses a trait of individuality; and even he is feebly and half-heartedly depicted. Frazer Coulter played the part well, but he did not make it convincing.

There was one capital bit in the play that touched the audience and woke it to applause. This was where the father of the marriageable daughters came upon the scene dizzy with wine and talked about the disgrace of selling a girl to a man she could not love. F. F. Mackay made this bit sincerely and admirably effective.

For the others, Edgar L. Davenport acted in lively fashion a young man who was bent on elopement and did not mind whom he eloped with. Grant Stewart was an English lord with the fatal habit of losing his voice before he had finished a sentence. Charles Craig was the liverman with New England voice and manner. Campbell Gollan was the arch seducer, and a plausible one, too.

As the clear-headed daughter who was not to be bought, Maxine Elliott was superb in her usual Junonian way. Miss Elliott is perhaps the most splendid creature on the stage to-day. In placid silence she is stunning; when her eyes flash she is over-whelming.

The entire company was most excellent and the production in every respect praiseworthy.

A House of Cards is not at all a keen or characteristic study of American society, but it skims the surface of the life it purports to depict gaily enough to furnish mild diversion to a not very exacting audience.

Star.—The Last Stroke.

Melodrama in four acts by I. N. Morris. Produced March 23.

Richard Vance	Joseph T. Kilgour
Padre Navarro	John T. Sullivan
Dr. Nicholas Blake	Samuel Edwards
Don Julio Valdez	Frederic Robinson
Jose Zavala	Edgar R. Forrest
Lieutenant Drum	Harry Mills
Sergeant Jones	John Stapleton
Ordnance O'Grady	Otis Turner
Uncle Zach	George Floyd
Manuel	Ambrise Peel
Gonzalo	Howard Miller
Lucille Vance	Helen Lowell
Senora Martinez	Ada Dwyer
Margery Blake	Madeline Lack

The melodramatic chord lately struck by *The War of Wealth* at the Star Theatre was kept ringing nicely on last night when I. N. Morris' new Cuban play, *The Last Stroke*, came out of the West, under the guidance of Jacob Litt. The present struggle for independence by the Cuban patriots is made the background for a rapid succession of picturesque tableaux and ingenious, though familiar, situations.

The play tells the story of Richard Vance, an American citizen, who goes to Cuba to aid the insurgents. Vance and his wife had previously been estranged through the machinations of Don Julio Valdez, a Spanish spy, and each believes the other dead. They meet, however, in Cuba, but the wife has taken vows as a Sister of Mercy, and looks upon herself as irrevocably separated from her husband. Don Julio, who wears a Cuban uniform while spying for Spain, elicits the assistance of Senora Martinez, a Spanish sympathizer, in an attempt to secure Vance's wife and a large sum of money collected by the Cuban Junta. Vance is condemned as a spy, but United States Consul Blake secures his release; the real spy is exposed by his accomplice, and husband and wife are reunited by Padre Navarro, a Cuban priest. The comic element is supplied by Lieutenant Drum, a young American in the insurgent army, and Margery Blake, the Consul's daughter.

Homer E. News and Joseph Hart painted the scenery, which is elaborate and profuse.

As the heroic Vance, Joseph T. Kilgour was most effective and valiant, making the most of his many strong scenes, and ably accompanied by John T. Sullivan, who found a congenial role in the dignified patriot priest, Padre Navarro. Frederic Robinson played the best of the villainous Don Julio, one of the blackest scoundrels of contemporary melodrama.

Helen Lowell played the misguided but true-hearted wife with rigorous delicacy. Ada Dwyer, as the dark-haired accomplice of Don Julio, was energetic and thoroughly consistent. Harry Mills and Madeline Lack made much fun out of the comic parts.

The play does not, of course, pretend to literary distinction, but it carries its atmosphere of thrill and heroism cleverly, and must prove most successful so long as the Cuban enthusiasm continues to circulate in the veins of America.

Palmer's.—Henry IV.

King Henry IV	Henry Meredith
Henry, Prince of Wales	Julia Marlowe Taber
John of Lancaster	Alice Parks
Earl of Westmoreland	Frederic Murphy
Sir Walter Blunt	Arthur R. Price
Thomas Percy	Henry Doughty
Henry Percy	Dodson L. Mitchell
Hotspur	Robert Taber
Earl of Douglas	Thomas L. Coleman
Sir John Falstaff	William F. Owen
First traveler	George D. Marion
Sir Richard Vernon	James T. Barton
Sherriff	Edmund Lawrence
Peto	T. L. Cartwright
Burdolph	Dodson L. Mitchell
Francis	Edwin Howard
Messenger	John H. Mitchell
Lady Percy	John A. Hammond
Mistress Quickly	Eugenia Woodward
	Mrs. Sol Smith

Once again it has been demonstrated that Henry IV. is unactable. A vital picture of London low life in Elizabethan times, it is like all of Shakespeare's chronicle histories,

null and impossible for enjoyably effective stage use. To the reader it will always give delight—it seems so absolutely spontaneous and true. The play is permeated with so much of the life and feeling of the time, the characters of Falstaff and his blackguard crew are set forth so intimately—in a word Shakspere conveys here so positive a sense of reality, literalness, actuality, that its transference to the stage must needs rob it of its very charm. A picture of life, it is comprehensible only to the reader; a dramatic exhibition, it is inert and invertebrate.

Few actors have ever succeeded in the impersonation of Falstaff. He is not and never can be made an effective stage character. His wit is the wit of another day. He is seldom depicted in motion. The charm of the rascal is his level reality; he is a piece of flesh and blood cut out of the world of the time. The conditions of the theatre demand, however, that a character to be effective must be shown in action; he must figure in some scheme of movement; stage types are not developed by talk, but by incident. For this reason, Falstaff is a dramatic impossibility.

Probably no actor of this time could succeed so well in the part as Mr. Owen. He gave the fat rogue much personal magnetism; he made his humor as intelligible as possible; he was technically adroit and skilful. In his hands Falstaff became as conceivable a stage reality as could well be made. Mr. Owen's endeavor deserves the warmest praise.

It is hard to fathom the motives that led Mrs. Julia Marlowe Taber to undertake the part of the Prince of Wales. The spectacle of a woman masquerading as a man is intolerable in all plays save burlesques. There is never any illusion in the attempt. And Prince Hal, who was a full-blooded young rake, a temperamental profligate, a "bad dog" with inherent love for raising the devil, is above all other roles in Shakespeare the least possible for a woman to represent. Mrs. Taber as Othello or Hamlet would have been scarcely more improbable. The Prince profligate became with her a golden-haired, gentle, effeminate little boy, whose worse trait was a roguish wilfulness for wandering into the disreputable quarters of the town.

Mr. Taber's Hotspur will never add an iota of glory to his reputation. In his first speech before the King—one of the finest passages in the play—he declaimed vociferously and unintelligently. And throughout the rest of the play he was monotonously declamatory. Hotspur was, no doubt, fond of shouting; he probably did not talk in a normal key, but he hated elocutionists—as he told Owen Glendower in a scene of the play that the Tabers did not present.

A handsomer, more discreet and more careful stage setting than this production the play could not receive. But Henry IV. is unactable; people who do not know the play will not understand it in stage form, and those who do know and love it cannot but be disappointed at seeing it acted.

Daly's.—The Queen's Necklace.

At Daly's Theatre last night the New York public had another opportunity to see Mrs. Potter and Mr. Bellevue in the romantic drama *The Queen's Necklace*. It was produced with the same splendid scenery and appointments used here last September. The play has been changed, and that for the better, many of the less interesting scenes and some of the dialogue having been wisely eliminated.

Mrs. Potter in the dual role of Mary Antoinette and Olivia has an opportunity to display magnificent costumes, but compared with other parts she has been seen in, it affords her only a limited opportunity to exhibit her histrionic accomplishments. The same is true to a lesser extent of the part of the Cardinal, assumed by Mr. Bellevue. Although slightly altered it remains an indifferent medium for the display of the clever actor's talents. Such as it is, however, he makes the most of it, his work throughout suggesting dignity and power and apparently satisfying the large audience present.

On the whole, the performance was a success, and the supporting company is excellent.

Broadway.—Rob Roy.

The Whitney Opera company gave a brilliant revival of Smith and De Koven's tuncful opera, *Rob Roy*, last night at the Broadway. That the revival was timely there can be no doubt, as the house was crowded by an appreciative audience that insisted on encores whenever the opportunity permitted.

The cast is practically the same as when the opera had its phenomenal run at the Herald Square, with the exception of Joseph Sheehan, who now plays Prince Charles Edward, and John Bell, who appears as Sandy MacSerry. The new comers made a good impression.

The old favorites seem to have become imbued with the atmosphere of the opera, and sang and acted the familiar roles as if to the manner born. William Pruette, Juliette Corden, Lizzie Mac-nichol, Anna O'Keefe, Richard F. Carroll, William McLaughlin, and Harry Parker all received hearty welcomes.

Grand.—A Run on the Bank.

Ward and Vokes, in *A Run on the Bank*, began a week's engagement at the Grand Opera House last night before a good sized audience that was delighted with the work of these comedians, their company, and the piece. A good week's business is assured. Tony Williams and Gilbert Learock were notable of the supporting company for their happy work.

Koster and Bial's.—Chevalier.

Albert Chevalier made his first bow to an American audience last night. His songs were very well received, and although he seemed rather nervous in the beginning, he gained confidence as he progressed, and made a splendid impression on the crowded house. "The Future Mrs. Awkins" and "My Dear Old Dutch" were especially well received.

Sanford's.—Rush City.

Rush City began an engagement at Sanford's last night. This farce had been seen in this city before, and is amusingly presented by a company that fills all its requirements.

At Other Houses.

ACADEMY.—The Damosch Opera company was seen to artistic advantage during the past week in *Siegfried*, *Tannhauser*, *Der Freischutz* and *Die Gotterdammerung*. Owing to the extraordinary success of the three weeks' engagement at the Academy of Music, M. Damosch decided to extend the German opera season to another week. Last evening the company repeated *Die Walkure*, the cast including Baron Berthold as Siegmund, Johanna Gadske as Sieglinde, Conrad Behrens as Hunding, Demeter Popovici as Wotan, Riza Eibenschuetz as Fricka, and Milka Ternina as Brunnhilde. Max Alvary and Katharina Loise-Klaski will interpret the title roles in *Tristan and Isolde* on Friday evening. Ternina will make her farewell appearance in *Die Gotterdammerung*.

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on Wednesday night. Die Meistersinger will be given at the Saturday matinee, which will be the last performance of the season. Humanity will open an engagement at the Academy next Monday night. The first production of James Arthur McKnight's play, Cuba Free, in aid of St. Mark's Hospital will take place on Thursday evening.

STANDARD.—Charles H. Hopper has entered on the eleventh week of his New York run in Chimney Fadden. Bric-a-brac souvenirs are to be distributed on the occasion of the one hundredth performance, which will take place on April 14.

EMPIRE.—Bohemia appears to have proved a drawing attraction.

HOTTS.—A Black Sheep is heating for its hundredth performance, which is ample proof of its popularity with metropolitan theatregoers.

OLYMPIA.—Rice's Burlesque company will close their long engagement in Excelsior, Jr., on Saturday night.

FOURTEENTH STREET.—Chauncey Olcott will conclude his prolonged engagement at this house a week from next Saturday. Meanwhile he will continue to appear in The Minstrel of Clare.

HERALD SQUARE.—The Heart of Maryland has been running for nearly six months and at the box office the cry is still they come. The special matinee in aid of the Hebrew Infant Asylum will take place next Tuesday.

AMERICAN.—The Shaughraun is the bill for the current week, which is the third and last week of Sadie Martinot and Aubrey Boucicault's engagement.

FIFTH AVENUE.—Eleonora Duse will give two extra matinees at the Fifth Avenue Theatre, appearing in Magda on Wednesday and in Cavalleria Rusticana and La Locandiera on Friday.

PEOPLE'S.—Darkest Russia is the attraction at this house this week.

GARRICK.—John Drew continues to draw crowded houses in The Squire of Dames.

BIJOU.—The three hundredth performance of May Irwin in The Widow Jones is announced to take place on April 21.

CASINO.—There will be a professional matinee of The Lady Slavey next Thursday. The seventy fifth performance will be commemorated with "multi-photo" souvenirs on April 2.

LYCEUM.—The Prisoner of Zenda is testing the capacity of the Lyceum at every performance.

IRVING PLACE.—Der Grosse Komet, the new farce by Carl Laufs and Wilhelm Jacoby, that proved a laughing success on its first production at this house last Thursday evening, will be repeated this (Tuesday) evening. The new four act comedy, Das Hungerloos, will be produced on Thursday night.

HARLEM OPERA HOUSE.—Julia Marlowe-Taber and Robert Taber in their artistic and handsome production of Romeo and Juliet began a week of repertoire at the Harlem Opera house last night. At the Saturday matinee Romeo and Juliet will be repeated; Tuesday, Twelfth Night; Wednesday, She Stoops to Conquer; Thursday, As You Like It; Friday, Henry IV., and Saturday night, Lady of Lyons. Next week, Strange Adventures of Miss Brown.

COLUMBUS.—The two mirth provoking comedians, Donnelly and Girard, in their funny farce comedy, The Rainmakers, assisted by Ross and Fenton, and other equally clever and well-known entertainers, began a week's engagement at the Columbus last night. Next week, Dan McCarthy in Cruisken Lawn.

Noboken.—Lyric.

Steve Brodie in On the Bowery did a good business the first part of last week. On Wednesday night a theatre party of Jersey City Lodge, B. P. O. E., visited the Lyric to witness the performance. The Span of Life drew good houses the rest of the week. The White Slave opened to a large and appreciative audience on Monday, and will remain until Wednesday. Joe Ott in The Star Gazer has the rest of the week. Next week, Hanlon's Fantasma and the Irving Place stock company.

BROOKLYN THEATRES.

Montauk.—The Governor of Kentucky.

William H. Crane presented Franklin Fyles' new play, The Governor of Kentucky, for the first time in Brooklyn on Monday evening. He was welcomed by a large and appreciative audience who thoroughly enjoyed the performance. The production was identical with the one in New York, a fact which caused considerable satisfaction not only to the audience but to Colonel Sinn himself.

The support was excellent. Anne O'Neill was accorded an especially warm reception, as she is a Brooklyn Girl, and Burr McIntosh was applauded for a strong piece of character work. Next week, Boucicault-Martinot company.

Columbia.—Wang.

De Wolf Hopper faced a good-sized audience on Monday evening in the ever-popular Wang, in which he has been seen several times already. His funny antics and the amusing lines and situations of the opera brought the usual laughs. Edna Wallace Hopper made a petite and pretty Prince Matava, and Bertha Walzing, Alice Hosmer, Ida Lester, Edmund Stanley, Alfred Klein, John Parr, T. S. Guise, Harry P. Stone, Augustus Colletti, and Louis Shrader were all good in their respective roles. Next week the house will be dark.

Park.—The Two Escutcheons.

Sydney Rosenfeld's company presented The Two Escutcheons to a fair audience on Monday evening. The amusing scenes between the Chicago pork packer and the German aristocrat were acted with much spirit by Charles Bowser and Charles Cotton, and the pretty love scenes between the young people were very well done. Madeline Banton appeared as the Chicago widow, and Louise Mulhner, George Backus, Vincent Serrano, George Rutter and Edward McLaughlin rendered effective support.

Amphion.—A Trip to Chinatown.

A Trip to Chinatown one of Host's most successful farces with many of the original people in the cast attracted a large audience at the Amphion on Monday

night. The piece has been brightened by the addition of a number of catchy songs. Harry Conner duplicates his former success as Welland Strong, while Geraldine McCann is a pleasing and winning widow, having lost none of the charm of her original creation. Harry Gilfoil, George Richards, Madge Dean, Julius Witmore, Myra Morella, Richard Earl, Sadie Kirby, Josie Shalders, and Fanny Miaco, help to fill out a capital company.

Grand.—Myles Aaron.

Andrew Mack gave a splendid performance of Myles Aaron to a large audience on Monday evening. His songs were repeatedly encored.

Empire.—Town Topics.

A company headed by Wood and Shepard and styling themselves the Broadway Comedians, presented the farce-comedy Town Topics to a fair house at the Empire on Monday night. Wood and Shepard's clever musical sketch as usual gained much applause.

Notes.

Hanlon's Fantasma is at the Bijou.
Loie Fuller appeared at the Academy of Music last night.
The Tornado is the attraction at the American Theatre.

HARRIGAN IS HOME AGAIN.

Edward Harrigan is back in New York again. He closed his season in Richmond on Saturday and will rest with his company till after Easter, when he will play engagements in Brooklyn, Williamsburg and Philadelphia.

"I am working, as usual, on a new local play," said Mr. Harrigan to a Mission representative yesterday. "Like my old pieces of early days it will be a panorama of New York life crowded with local types. Yes, there will be two or three negroes to give it variety and do the villain's dirty work for him. My season on the road has been a very satisfactory one both from the artistic and financial viewpoints. The new play, My Son Dan, has gone like wildfire wherever we presented it. I feel, however, that it can be strengthened and improved in many ways and I want to develop every possibility of plot and character before I do it in New York. Old Lavender seems to be an evergreen success. It was received everywhere with the enthusiasm and interest attaching to a new play. Old Lavender is my standby on the road, not so much because of its characterization as because of its conventional plot. There are two or three situations that never fail to appeal to a miscellaneous audience. Whenever I attempt to do my local New York plays on the road, the audiences are invariably puzzled and irritated. 'Oh, yes,' they say, 'it's funny, and true to nature, and charming, and delightful and—but where's the drama? Give us drama, give us plot!' And so I find it a relief to get to work once again on a local piece that I know will be understood in New York by people who appreciate my genre of plays. I am working, working, working all the time. I have rewritten The Lorraine, the Irish play that I did at the Park 3 1/2 years ago. I think that piece, you will remember, I played four characters. I have changed it so that they are mingled with the one most effective part—the Schoolmaster. I have also rewritten Pete, the Southern play of slavery days which the critics said was the best dramatic portrait of a negro character extant. I believe that if the play were produced on an elaborate scale, with effective scenery and a good cast, it would be a winner. I should be glad to secure a Broadway theatre to produce Pete, but I'm an independent fellow and I've got to have absolute say about my own stage management. I couldn't be dictated to."

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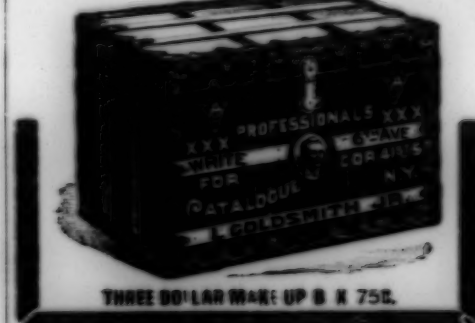
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THE FOREIGN STAGE.

THE DRAMA IN PARIS.

PARIS, March 10.

The production of *Manette Solomon*, a piece taken from a novel of the brothers De Goncourt by Edmond de Goncourt, has been the most important event in theatrical circles lately. The play was not a success notwithstanding the éclat of the author's name.

It is the story of a talented painter whose great gifts are swamped by his fatal passion for a Jewish girl who sits to him as a model. The romance is interesting as a highly elaborate psychological study and on account of its dissertations upon the art of painting, but the features that make the book interesting are tedious on the stage.

Manette Solomon is an artist's model and celebrated for the beauty of her person and the perfection of her form. Coriolis, a prominent painter, falls passionately in love with her and jealous of her sitting to others makes her his mistress. *Manette*, strongly imbued with the commercial instincts of her race, exercises a fatal influence on the artist, sapping his talent until it falls into decrepit commonplace. Coriolis revolts at last against his degradation, but too late, and in the final scene he simply bows to his fate, resuming the yoke he had for an instant attempted to throw off, this being the only conclusion.

Rosa Bruck played the title role admirably, but the part hardly suited her.

THERMIDOR REVIVED.

Sardou's drama, *Thermidor*, which caused so much excitement when produced at the Theatre Français five years ago, was revived recently at the Porte St. Martin without any repetition of the former disturbances. This, probably, is because the Porte St. Martin is not a subsidised house.

The play has been considerably altered and improved in many ways. Sardou has changed the gloomy conclusion and interpolated between the third and fourth acts a scene in the Convention. This scene is marvelously vivid. We witness the exciting sitting of the Convention, the rising of the revolutionary mountain with the plain against Robespierre, his accusation and arrest with St. Just, Couthon, etc. A more animated stage picture has seldom been seen and it is arranged with extraordinary ability, the murmurs of the spectators, the speeches, brief interjections and attitudes of the principal actors being wonderfully true to life. The new denouement is also an improvement. The heroine is not led to execution, nor is Martial shot. The latter, aided by Labussiere, excites the mob to rescue the occupants of the "last cart" on its way to the guillotine, and Fabrenne is thus saved with her unfortunate companions.

The piece was received with enthusiasm, and M. Coquelin scored a triumph in the role of Labussiere. Mlle. Dufresne was excellent as Fabrenne.

BOULEVARDIER.

THE DRAMA IN ITALY.

ROME, March 29.

Wars and rumors of war are not propitious to good theatrical business. Our late disasters in Africa caused every theatre in Italy to close for a few nights, and even now the public is so depressed that no theatre is "refusing money" at the doors.

Not a single novelty of note has been given since *The She-Wolf* came. I am curious to know what fate the play will have in America.

An important event, however, has taken place: Madame Pezzana has returned to the stage. If you remember, I announced her intention to do so some time ago. Many persons consider her superior to Ristori, even in her prime. Duse's first season was with this actress, and with Pezzana Duse made her first notable success in *Theresa Raquin*, Duse playing the wife, Pezzana the mother. It is in this part that Pezzana returns to the stage. It is the best part she plays, and she plays better than any other actress on the stage—in Italy or elsewhere. The Costanzi Theatre was filled to greet her re-appearance, and if *Theresa Raquin* were repeated every night, every night the house would be filled. But this is not customary in Italy. Here the bill must change every night.

Pezzana is as great as ever as an actress. She knows every secret of her art, but she is not spontaneously natural, as Duse is. With Duse and Tina di Lorenzo absent, however, it is a treat to have Pezzana on the stage again, if but to compare the grand old Italian school of acting with modern realism.

This is the only novelty I have to record to-day in our drama, at least in Rome. In Naples, they have had a new comedy in one act by the Marquis Squillace. In Naples, it is the fashion for marquises, dukes and princes to write for the stage, and the Marquis Squillace is an assiduous writer.

The *Black Spot*, as this new little play is called, was received with enthusiasm, and the author had two calls before the curtain. The plot is simple: The husband, after ten years of matrimony, becomes suddenly jealous of an old admirer of his wife, although this man has disappeared and is thought to have committed suicide. But James Marati is jealous, and begins to doubt the legitimacy of his child. His wife swears that he has no cause for jealousy. She even bathes the man who fled, after having forged her husband's signature. But later the old love reappears, and he returns the money he had taken from James. The lover's return maddens the wife, and she is prepared to leave her husband to save his honor. James, however, forgives her (though for what we do not know), and the end is kisses between the reunited couple.

LEONCAVALLO'S CHATTERTON.

In the lyric drama we have had Puccini's *Bohème*, a splendid success, and Leoncavallo's *Chatterton*, another success. Chatter-

ton is taken from De Niquez's play of the same name.

Chatterton, as a play, is a great favorite at the Theatre Français, where it first saw the foot-lights. It was also the occasion of a piece of business which has had to be repeated ever since. The leading lady, Madame D., had only recently joined the Comédie Française from a minor theatre given to melodrama. The part of Betty seemed very tame to her, and she imagined a sensational end. But, fearing to find opposition in the management of a theatre too conservative to tradition, she never rehearsed this ending to her part. Not even to C., who acted the Quaker with her, would she confide her secret. "You stand there!" was all she would say to him. "No melodramatic nonsense, you know!" he would reply. But she only smiled sadly, for she knew how adverse the whole company was to her. Well, the night of the first performance came, and the whole company was at the wings ready to laugh at her failure, which was felt to be sure.

The last act came. Betty hears the fatal shot, and rushes up the stairs which lead to Chatterton's room. She opens the door, gives a cry, and with one hand resting on the bannister, faints, and slides down in her faint, till she falls like a wounded bird at the bottom.

The whole house shouted with excitement, and whilst call after call acclaimed her, C., the Quaker, went to her, and holding out his hand, said: "I never saw anything so beautiful and natural in all my life."

All the other members of the company also came forward with tears in their eyes, and expressed their admiration—for if they had been jealous, they were all artists, and to the core.

Since then this business has been repeated by every actress who plays the part. But now the railing of the stairs is made strong with iron, for all actresses are not so light and ethereal as the lovely Madame D. was.

AN OLD SINGER.

Reading over a new book on stage management, lately issued in Florence, I see that the tenor Duprez is still alive in Paris, and over ninety years of age. He knew all the old masters in Italy—Rossini, Cherubini, Donizetti, etc., and he had gifts from Napoleon's widow, Marie Louise. At Naples he sang with Malibran, and was hissed because he had a cold; the curtain had to be dropped. In those days the police ruled theatrical management, and the police agent sent to him on this occasion said: "My dear Duprez, when a tenor is celebrated like you are he should never have a cold, for it disturbs the public peace."

Duprez says he was born whilst a chorus was singing a serenade in front of the house.

DEATH OF ADMIRAL COTTRAU.

The Italian stage has lost a great friend and patron in Admiral Cottrau, who died recently. He rarely ever missed a night, and he preferred prose to music. He was the providence of all the poor actors and actresses when they did not know to whom to turn in their hour of need. And then this admiral, scientific man and director of artillery and torpedoes became as gentle and simple as a child in his efforts to help and comfort them in trouble, whatever it was. And when he had succeeded he looked as happy as if he had received an unexpected fortune himself. Oh, what a difference to that saint of the Roman church who left behind him the saying that "to give to players is to give to the devil." If mourned no where else, Admiral Cottrau is mourned in the heart of every actor and actress in Italy.

GOLD MEDAL TO MASCAGNI.

The town of Leghorn has presented Mascagni with a gold medal, weighing 150 grammes. Mascagni has also been named commercial councillor and director of the Rossini Musical Lyceum of Pesaro. Of course the musical clan of Pesaro is not over pleased at this. The post, it thought, belonged to a Pesaro townsman. Only one similar case is known, namely, the nomination of L. Mancinelli at Bologna. As a non-townsmen of Pesaro (Rossini's birthplace) Mascagni should never have been named director of a Rossini Lyceum. Instead, he was named unanimously, and with clamorous cheers.

SANS GENE IN ITALY.

I had almost forgotten to tell you of the touring company of Madame Sans Gène, which managed to fill one of our largest theatres for six nights. Wonderful!

The play was a real success here, as it has been everywhere else it has been played in Italy. Napoleon, they say, was copied from nature, from notes gathered from letters, etc. One of his peculiarities, it seems, was to be very fidgetty, he could not stand still a minute, but was always moving about and walking up and down, even when in the most serious conversation. The actor Duquesne did this to perfection. But he was not understood and was thought to exaggerate. Madame Fleury was perfection as Madame Sans Gène, and the dresses of all were magnificent. The scenery and furniture were also good and true to the period.

The Queen was present at the first performance. She has, however, rarely been seen in public since. She has not been out since the last African disaster. All public and private parties, balls and other entertainments (not professional) have also been suspended. All Italy is mourning for her massacred sons—massacred through incompetent command.

One more note. Boite's beautiful *Mephistofele* has also been massacred at the Argentina Theatre by incompetent artists and management.

S. P. Q. R.

THEATRICALS IN AUSTRALIA.

SYDNEY, N. S. W., Feb. 17.

During the past month two changes to be effected in the course of a few months have been announced in our theatrical world, and have naturally enough been the subject of much com-

ment. The firm of Williamson and Musgrove have decided to relinquish their Sydney Theatre, the Lyceum, and in future to content themselves with one headquarters, at the Princess Theatre, Melbourne—the best paying theatre in Australasia. During the visits of their companies to Sydney they will avail themselves of whatever of our theatres may be vacant at the time. The second, and perhaps the most to be regretted announcement is that the Brough and Boucicault partnership is to be dissolved in June next, when Dion Boucicault's return to London will rob the Australian stage of the best and most perfect stage-manager it has ever had. Robert Brough and his charming wife, I understand, will for the present, at any rate, remain with us. Since the formation of the partnership it has seen many vicissitudes, but, on the whole, has been successful, and has been responsible for some of the finest representations on our stage.

During the present Brough and Boucicault season at the Lyceum three new plays have been produced, viz.: *John o' Dreams*, *The Passport* and *The Notorious Mrs. Ebb-smith*. I notice that Clarence A. Smith has been appearing in the United States with John Ware's company in the last named play. He is a brother of Berryj Baber, who has been successfully appearing with the Brough and Boucicault company during the previous twelve months.

On Monday the Royal Comic Opera company commence a six weeks' season at the Lyceum with *The Yeoman of the Guard*, in which Courtice Pounds, the new tenor from the London Savoy, will sustain his original role of Colonel Fairfax. The *Gondoliers* and *Ma Mie Rosette* will also be revived, and Miss Decima and La Belle Therese will be produced here for the first time. Flora Graupner has rejoined this company after an absence of three years; the rest of the personnel is as during the last Sydney season.

C. B. Westmacott has been coining money at the Theatre Royal with Shirley and Landeck's *Work Girl*, now in its fifth and last week. His next change of bill will be *The Enemy's Camp*, a military spectacular drama, the rights of which belong to W. J. Holloway.

Frank Hawthorne reopened the Criterion with a revival of *Craven's Hide and Seek*, and is doing well with the same author's *Mixed*. W. J. Wilson, the veteran actor, is business manager. *Hide and Seek* was last produced by the same manager at the Old Opera House, the scene of Minnie Palmer's triumphs in *My Sweetheart*.

The pantomime at Her Majesty's Theatre proved a big financial success, and Messrs. Woods and Marshall have now removed it to Newcastle, with Brisbane to follow. Alfred Dampier is now appearing at Her Majesty's in *Off to the West*, an Australian drama, which contains some good scenic effects amongst other merits.

The *Land of the Moa*, revised by E. Lewis Scott, is to be produced in Melbourne. Since its Sydney production several novelties have been added.

On Wednesday last Pollie Emery was benefited at the Theatre Royal under vice-regal patronage. This lady, who is one of the best exponents of the stage-slavery we have here, is going home to try her luck on the London boards. She supported Edward Terry on his Australian tour.

Djin Djin, Williamson and Musgrove's Melbourne pantomime, to use J. C. Williamson's own words, is the greatest success we have ever had. After the comic opera season this pantomime will be mounted at our Lyceum. Rumor has it that Augustus Harris is in treaty with Williamson and Musgrove for the English rights of this pantomime.

The first idea of the firm was to import only a *Svengali* and a *Trilby* for their production of *Trilby*, but now I am advised that a complete company are engaged to leave America by the next steamer.

Albert Richardson, who formerly was the baritone of Lyster's Opera company, and who has latterly been appearing with some of the big English opera companies, has returned to Sydney.

F. A. Packer, the Sydney composer, is forwarding a comedy opera, *Sweet Simplicity*, and an opera, *Wig and Gown*, to Alfred Plumptre, of the Palace Theatre, London.

Charles Godfrey has made his first Australian appearance with Harry Rickards at the Melbourne Opera House, where also is Alice Learmar, whose Sydney visit at the Tivoli was such a draw.

Geraldine Oliffe, late of the Brough and Boucicault company, is now appearing in the London production of Mrs. Ponderbury's *Past*, and her portraits adorn several London papers.

One of G. V. Brooke's company, by name Gladstone, is now an inmate of the Northcote Dramatic Home, near Melbourne.

R. S. Smythe's next novelty is to be the lecturer, Charles Clarke.

The marriage of Lily, George Musgrove's eldest daughter, is announced to take place soon. The happy man is a Melbourne barrister, a son of the Hungarian patriot, Woinarski.

I notice that Frank Gardner, late of Sydney, and husband of the vivacious Carrie Swain, has, together with a friend, netted over £10,000 at Monte Carlo.

Emile Laspere is touring New Zealand. Lindsay is in advance.

George Musgrove has been trying to engage Murray Carson for a Royal Divorce.

Harry Rickards has purchased the rights of a *Model Trilby*.

The Christmas *Mirror*, just to hand, is much admired here. My copy, by the time it has been the rounds, is in a sad state, a true mark of appreciation.

Brough and Boucicault return to Sydney at Easter, after their Melbourne season, and will

play a farewell season at the Bijou Criterion. Robert Brough, however, intends to keep on the company on "Dot" Boucicault's return to London.

A Trip to Chinatown, the comedy which has proved so successful in your States and in London, is to be one of Williamson and Musgrove's novelties this year. Hoyt, the author, and his fellow proprietor, McKee, have arranged to bring their company to Australia in June next. Robert Downing talks of visiting us under the firm's management.

Bertha Rosow, who visited Sydney in 1891 with the Pateys, is returning to England.

The *Enemy's Camp*, which goes up at the Royal on Saturday next, is a Chilean melodrama written by one Leonard English, dramatist. It includes, among other sensations, a duel between the heroine and villain (female), collapse of a bridge, attack on insurgent camp and capture of a prison. Scot Inglis and Harry Plummer play leading parts, and the cast will include J. C. Sweeney, C. B. Westmacott, and Florrie Forde.

Clarkson, the well-known wigmaker, is sending out to Harry Rickards a full get up for *Svengali* in a *Model Trilby*. Rickards on the strength of the success which has attended his Sydney and Melbourne Halls is about to send a company to Brisbane.

Sydney playgoers are glad to notice that their old favorite "Billy" Walsh has been engaged by Minnie Palmer for her American tour.

E. NEWTON DALY.

CUES.

Northern Lights closed its season on March 21. The *White Rat* closed in Philadelphia on March 14.

Charles Marriott has been engaged for the role of the Rev. Robert Spaulding in *The Private Secretary*.

John W. Isham's *Oriental America* will open in New York about Aug. 15. Rehearsals will begin about July 1.

Adolph Jackson has not joined the Friends company, as reported. He is playing the leading juvenile part of Philip Norwood in *The War of Wealth*.

The St. Stephen's Dramatic Club of Worcester, Mass., presented the *Colleen Bawn* in that city on March 17.

Eugene La Rue, of the Defaulter Company, was married to Carrie Allgire in Chicago on September 24, 1895.

J. F. H. Kelly has joined Blaney's *A Baggage Check* Company as advance agent. Manager Butterfield will arrive in New York about March 25 to book Mr. Blaney's two plays, *A Baggage Check* and *A Boy Wanted*, for next season.

Thomas F. Adkin, manager of the Sages, Hypnotists, has engaged John A. Fullwood, press agent for the East End Theatre, Pittsburgh, to do press work for rest of their season.

Miss Danziger, the young American pianist, is giving a series of public concerts in the West with remarkable success.

G. H. Markley and Nathan Apell, managers of the Grand Opera House, Harrisburg, Pa., have secured the lease and management of the Pottsville, Pa., Opera House, which they will re-furnish and enlarge.

Mrs. General Tom Thumb has written her autobiography, which will be ready for publication soon.

Helen Henry, of the Grand Stock company, Salt Lake City, has been called to her home in San Francisco by the severe illness of her mother.

William G. Hickey, the head usher of the Le-land Opera House, Albany, died on March 15, aged twenty-three.

Agnes Wallace Villa's reorganized *World Against Her* co. is said to playing to the best business since it started.

Charles A. Mason has left for Mount Clemens, Mich., where he will spend the Summer. Next season Mr. Mason and Joseph Kelly will be members of Ward and Vokes' Run on the Bank company.

A BACHELOR'S SOLILOQUY.

My oldest pipe, my dearest girl,
Alas! which shall it be?
For she has said that I must choose
Between herself and thee.

Farewell, old pipe; for many years
You've been my closest friend,
And ever ready at my side
Thy solace sweet to lend.

No more from out thy weedy bowl,
When fades the twilight's glow,
Will visions fair and sweet arise
Or fragrant fancies flow.

No more by flick'ring candle light
Thy spirit I'll invoke,
To build my castles in the air
With wreaths of way'ring smoke.

And so farewell, a long farewell—
Until the wedding's o'er,
And then I'll go on smoking thee,
Just as I did before.

EDMUND DALY.

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VAUDEVILLE STAGE

THE MYRIAD DANCER.



PAPINTA.

No matter how the tastes of the public may change in regard to its amusements, it is always ready to bow down and worship at the shrine of a clever dancer, and when the dancer has wit enough to invent something new in the terpsichorean line she can always be sure of an appreciative audience.

Papinta, whose picture appears above, is one of the favored few who have won their way to popularity in this way. She has perfected her performance, and takes a pardonable pride in the fact that there is nothing exactly like it before the public.

Papinta was born, like a great many other women of the stage, in San Francisco. She made her debut as a dancer at the Trocadero in Chicago, where she danced during the World's Fair before large and very appreciative audiences. She was not content with her success as a skirt dancer, so she set to work to invent a new dancing specialty which would be unlike anything that had been done already. After a good deal of experimenting she succeeded in making an arrangement of mirrors which would reflect her movements, so that it would appear that several women were dancing at the same time. This, together with the arrangement of the lights, makes a bewildering effect, with which she never fails to win applause.

During the long run of A Trip to Chinatown Papinta was a leading feature of the comedy for three months. The double stage of Hoyt's Theatre enabled her to present her dance in its entirety without causing any wait. For her work she received a very large salary, and established herself as a New York favorite. She afterwards appeared at the American Roof Garden and at the Casino, when that house was run as a vaudeville theatre. Her Casino engagement lasted fourteen weeks. She was specially engaged to entertain the blasé members of the Vaudeville Club, and her dances proved so attractive that she was kept in the bill for six weeks.

When the exposition at Atlanta was opened last Fall Papinta began an engagement at the City Trocadero in that city and created a sensation. She was talked about nearly as much as the fair itself, and none of the visitors to the fair thought of going home until they had seen her performance. During this engagement she met with an accident which caused her retirement for almost a month. She was doing one of her dances, standing on a large sheet of glass in the centre of the stage, when the glass broke and she fell through. She was badly injured, but with good medical attendance recovered and renewed her success.

Frank L. Stanton, the staff poet of the Atlanta Constitution, saw her dance and was immediately inspired to write a poem which ran partly as follows:

The stage it was shadowed as if by a storm,
A spell of deep mystery bound it.
When out of the night flashed a fairy-like form,
With a million bright rainbows around it.
A million bright rainbows that circled the daik,
Red roses of Maxtime in Winter,
Seemed falling in showers the music and hark!
'Tis Papinta, Papinta, Papinta!

Papinta visited Cuba before the natives of that lovely island began to stir things up, and made a conquest of the entire population of Havana, where she danced for four months. Her name was on the lips of nearly every man in the city, for a special brand of cigars was named after her, and no other weeds were smoked while she was there. A Mirror man called on her last week at her apartments and she showed him many interesting souvenirs of her sojourn in Tobaccoland, including several banderolas which had been used in bull fights.

Papinta is at present appearing at Proctor's theatres in New York, where she has a long engagement. When it is finished she will go to San Francisco for six weeks. After that she may go to Australia. If she decides not to go there, she will return to Gotham for an indefinite stay.

THEATRES AND MUSIC HALLS.

Proctor's.

George Lockhart's elephants still head the bill. The other features include the Olfans, European eccentrics, the Imperial Four in their new sketch, the Bengalis, midjet comedians, and the Twin Sisters Abbott as "The Waifs." Fields and Hanson in their musical sketch, Jack and Rose Burke in an athletic exhibition, Phyllis Allen, contralto; Professor Gallette's monkey circus; José La Fleur, acrobat; Lator and Chester, Irish comedians; and the Sisters De Forrest, duettists. The remaining numbers are furnished by Papinta, the myriad dancer, Foreman and West, German comedy sketch; Kennedy and Stewart, comedians; Ed Banker, monologist; Rita Durand, comedienne; and Eunice Hill, serio comic.

Tony Pastor's.

This is Mr. Pastor's thirty first anniversary week, and he has provided an unusually attractive bill. It includes the Zanzetta Family of pantomimists; Pearl Andrews, the American dialect mimic; Kittle Mitchell, singing comedy-

enne; Daisy Mayer and her pickanninies; the Three Dunbar Sisters, singers and dancers; Lydia Dreams, ventriloquist; Frank Moran, burlesque orator; the Three Bouffons, grotesque gymnasts; Mlle. Rosina, tight rope and slack wire dancer; James Glenroy Richmond, Irish monologist; Mabel Sisson, soubrette; Morton and Coleman, Irish comedians; Eldora and Norine, equilibrists and jugglers; Welch and Welch, Irish knockabouts; and the Davenport Brothers in their acrobatic specialty, "The Two Brownies."

Proctor's Pleasure Palace.

Sandow continues as the star of the bill. An important feature this week is the American debut of Selma, the celebrated European prima donna. Russell Brothers' company is also on hand. It includes the Russell Brothers, Johnnie Carroll, comic singer; Falk and Semon, musical comedians; Field and Lewis, talking comedians; May Howard, ballad singer; the Morellos, acrobatic sketch team. Others in the bill are Thornton with her new songs; Gertrude Mansfield, comedienne; three Sisters Don, singers and dancers; Elsie Adair, serpentine dancer; the McAvoy's, acrobatic comedy team; the Parkins and their giant heads; Long and Little, musical clowns; and Professor Scotch's dissolving views.

Hammerstein's Olympia.

Marguerite, with its sweet music, pretty girls and grand ballets is still the feature of the programme. Crowded houses are the rule at every performance, and the matinees are attended by large audiences of women and children. The vaudeville bill this week is furnished by Amann, the impersonator; the Frederick troupe of athletes, in their "demon act;" the Sisters Caselli, dancing specialists; Mons. O'Gust, animal imitator; Horace White, ventriloquist; and Virginia Aragon, the queen of the lofty wire.

Keith's Union Square.

J. W. Kelly is in his fourth week, and is as big a hit as ever. The wonderful Craggs, acrobats, are featured, and Professor Woodward's trained seals are also near the top of the bill. Others are Van Auker, McPhee and Hill, triple horizontal bar experts; Charlotte Parry, mimic; the Midgley's, McBride and G. J. Smith, sketch artists; Juno Salmo, contortionist; Montague and West, high-class musical act; Wills and Barron, in The Insurance Agent; Madge Maitland, female baritone; Eckert and Heck, sketch artists; Alice Hanson, soubrette; the Sidmans in A Bit of Real Life; and Samuel Burt, in his ladder specialty.

Koster and Bial's.

Albert Chevalier, who has been heralded more than any foreign artist who has appeared here of late, heads the bill. The other features are Paul Martinetti and his pantomime troupe in A Terrible Night; Harriett Vernon, singer; William Olschansky, who has a lot of trained rats and cats; Clotilde Antonio, contortionist; Cinquevalli, juggler; Josephine Sabel, singer; and Ida Fuller, dancer.

LAST WEEK'S BILLS.

HAMMERSTEIN'S OLYMPIA.—There were three novelties in the vaudeville bill last week. The Sisters Caselli, two good looking girls, sang and danced in a pleasing way. Their performance did not differ materially from that of many others who have entertained us in a similar fashion. The Frederick Troupe, known as "the Demon Athletes," went through a remarkable series of acrobatic feats, and were rewarded with several rounds of applause. Amann, the impersonator, gave some remarkably life like portraits of famous men, some of whom are living and others of yore. O'Gust, the French mimic, who writes his name after the Irish fashion, imitated the cries of Mr. and Mrs. Cat and other animals to perfection, and Virginia Aragon bounced on the high wire as easily as though she were on terra firma.

Marguerite was the principal feature as usual. There was a change in the cast last week. Owing to the indisposition of Miss Brandis Helen Edwards was engaged to sing the role of Martha and gave the greatest satisfaction. The ballets went off as smoothly as ever, and some of them had to be repeated.

PROCTOR'S PLEASURE PALACE.—Sandow continued on his successful career last week. His many and difficult feats of strength interested audiences which tested the capacity of the house. The principal novelty of the bill was the appearance of the Novelty Four, consisting of the St. Felix Sisters, Culhane and Weston. They appeared first as a newsboy, a new girl, a policeman and an Italian organ grinder. During the scene, which was on the lower East Side, singing and dancing were introduced. A quick change was made to a parlor scene, in which the sisters appeared as society belles, and their partners as swell young men. The sketch on the whole was quite clever. Bonnie Thornton sang James Thornton's new song, "It Don't Seem Like the Same Old Smile," which was encored again and again. The pretty twin sisters Abbott, whose sweet singing and modest manners have gained them hosts of friends, made their usual hit. Rosie Rendel did her transformation dances in a way which aroused the enthusiasm of the spectators. The Olfans went through their three-headed and four-legged novelty dances with a great deal of spirit. Lydia Dreams showed her talents as a ventriloquist to advantage.

Foreman and West, in a new German dialect sketch, were an especially pleasing feature of the bill, and their dances were repeatedly encored. Long and Little, the Parkins, and Les Bengalis continued to please in their foreign fashion. Mabel Russe! sang well and moved with ease and grace. Elsie Adair and her calcium-lighted skirts made their usual sensation. The Marlo Dunham trio thrilled everyone with their mid-air feats on the triple bars. James W. Thompson in black face told some good jokes and sang some funny songs. Daisy Mayer and her coffee-colored helpers warbled and shuited. Kitty Smith gave several samples of the protean style of dancing. Annie Lloyd did a clever soubrette turn and Prof. Abt exhibited his pretty stereopticon views.

TONY PASTOR'S.—Lydia Yeamans-Titus proved a powerful magnet last week and crowded houses were the rule. She gave her familiar performance assisted by F. J. Titus as accompanist. Her baby song created the usual furore and she was obliged to respond to a very hearty encore. She recited a short poem while Mr. Titus played "Narcissus" on the piano. Le Clair and Leslie presented their very funny burlesque on Antony and Cleopatra with some new and up-to-date jokes thrown in by way of good measure. Tony Pastor sang a new comic song which is one of London's latest successes. It is called "Up Came Little Johnny with His Kodak," and it meets with the approval of Mr. Pastor's Friends. His new parody on "She May Have Seen Better Days" is very clever. Joe E. Sullivan was irresistibly amusing in his

farce, Mahoney's Visit, in which he played his familiar Irishman. The other parts were taken by members of the company. Signora Florentina and Signor Negrescu had the advantage of special scenery and mechanical effects which added materially to the effectiveness of their act. They sang several songs in Italian and wound up with "Home, Sweet Home" in English. G. J. Julski sang in a voice which seemed to come from her pretty boots, and was generously applauded. Lillie Western gave a splendid exhibition of xylophone playing, and performed on several other instruments equally well. Lawrence and Harrington gave a life-like picture of Bowery existence. De Marese-Felix put his pets through their paces and created no end of fun, especially with his monkeys. Carl Andersen sang a song with electrical effects, which consisted of a few incandescent bulbs fastened on different parts of his body. He also sang some other songs without any "effects." Duks and Wade were amusing with their fun and harmony sketch, with the catchword "You Don't Say So." Murray and Aiden and Tom and Gerrie Grimes did neat little sketches. Tom and Frankie Ryder were amusing in their Rube Circus act.

KEITH'S UNION SQUARE.—The usual large crowds were entertained and amused by the quaint philosophy of J. W. Kelly, whose success continues unabated, and is likely to increase as the weeks go by.

An event of some importance was the vaudeville debut of Jessie Couthouli, a young woman who has been gaining fame and more or less fortune by giving entertainments in Y. M. C. A. and church courses during the past few years. When the curtain went up for Miss Couthouli's turn, a young man named George H. Wilder, appeared and played on a flute for ten minutes or so. Mr. Wilder played well, but why he should have been put in to pave the way for Miss Couthouli is hard to understand. On the occasion of the Mirror man's visit, Miss Couthouli recited a poem about a man who was about to be lynched for horse-stealing, and was saved by a letter from his poor old mother. It was a very good poem of its kind and Miss Couthouli was liberally applauded for her rendition of it. She then sang three songs in imitation of Jayville amateurs at a church concert. One was in negro, one in Irish and one in the tenor dialect. It may be said right here that Miss Couthouli recites much better than she sings. Her last selection was an imitation of the mannerisms of Western children at a school exhibition, which was quite well done.

Billy Payne was an extra number on the bill, and made a distinct hit with his banjo, songs and sayings. He succeeded in fooling the big audience into the scheme of keeping time to his music on a one string fiddle, and had the laugh on them when they kept up the stamping after he had finished playing. Arthur E. Miller made his vaudeville debut. He has a fairly good baritone voice, but he ought to select songs more on the popular order. Clifford and Huth made their usual hit with "The Chappie's Visit." The Savonas played a number of musical instruments, and afterwards as the Elliotts did some very good work on bicycles. Sadi Alfarabi was admired for his looks and his ability as an equilibrist. The four Lassards gave their amusing country schoolroom sketch. Bryant and Saville mixed fun and melody in equal proportions. McMahon and King were successful with their plantation sketch. The Freres Carpos did some good acrobatic work. Lynch and Jewell were amusing in a quick comedy sketch. Terry and Elmer introduced some new steps in their eccentric dances. The Marions, in their aerial ladder specialty, were applauded.

KOSTER AND BIAL'S.—Loie Fuller finished her successful engagement here on Saturday night in the presence of an audience which filled every inch of space in the vast auditorium. The other features of the bill were up to the usual standard. Paul Martinetti and his fellow fun-makers brought down the house with their hilarious work in "A Terrible Night." The Craggs were applauded for their very clever tumbling. Cora Caselli, who is advertised as a "legomania dancer" proved herself extremely supple and graceful. Harriett Vernon's new English songs caught the fancy of her hearers, and she was encored. Press Eldridge continued to make a hit with his songs and stories. Paul Cinquevalli's juggling feats were as neatly and gracefully done as ever. The living pictures brought the programme to a close as usual.

PROCTOR'S.—Weber and Field's company attracted large audiences last week. The famous Dutch comedians presented their very funny pool game sketch, which was as amusing as ever. Lottie Gilson sang "Arrah Go On!" "Just Tell Them That You Saw Me," "Denny Murphy's Daughter Nell," and "Little Willie." The first song is a little bit out of her line, and she should leave it to the Irish Queen, who gives it the true ring. Miss Gilson ought to confine herself to strictly comic songs, and leave the ballads to the strong-voiced baritones with the stereopticon backgrounds. Gertrude Mansfield appeared in another gorgeous array of costumes, her soldier boy suit being especially pretty. Papinta created a sensation with her myriad dances. James F. Hoey, he of the high, low, Jack and the game voices, was as eccentrically amusing as ever. Staley and Birbeck gave their musical blacksmith sketch. Florence French sang some ballads very sweetly. George W. Moore cracked some fairly funny jokes. Lavender and Thompson were amusing in a back talk sketch. Norman the Frog Man, proved himself a boneless wonder. The Bernards and Birch and Bartlett appeared in amusing comedy sketches. Ray Vernon and Ada B. Downie shared the serio comic honors. Marietta and Belloni put their cockatoos through their paces. Venus and Adonis (what strange names we meet occasionally) did an odd juggling act. Nelsonia the shadowgraphist amused with his fingers and a stereopticon. George Lockhart's elephants made the hit which is now an old story.

HAMMERSTEIN'S RIVAL.

The only Oscar Hammerstein has a rival. He is no less a person than Emperor William of Germany, who not only directs the affairs of a great nation, but has found time to compose music, lead a brass band and design a battleship which is said to be a wonder. Great and versatile as William is, he has never had to manage fifteen dozen pretty ballet girls, each of whom things she ought to be constantly in the centre of the stage. The running of a government is a mere bagatelle compared to the management of a company like the one at Olympia, and Hammerstein may congratulate himself on being a few points ahead of the most picturesque monarch in the world.

While Sandow was juggling three sixty pound dumbbells at Proctor's Pleasure Palace last Friday evening, one of them slipped and fell into the orchestra. Director Gebert's music stand was wrecked, and Gebert himself received a slight bruise.

CLEVER GROTESQUES.



BUNTH AND RUDD.

There are very few performers on the vaudeville stage who can give an entertainment, in which fun plays a conspicuous part, which will be understood and appreciated in all parts of the world. Bunt and Rudd, whose pictures are cleverly reproduced above, are so genuinely amusing that their antics could not fail to make a resident of the wilds of Africa howl with delight. Even the stolid Chinese could not keep up their appearance of staid solemnity during a performance by these clever men, who have made fun making their life study.

They have traveled over most of the globe and have been equally successful in every country visited. Men whose heads have rested uneasily at night on account of the wearing of crowns during the day have forgotten the cares and worries of their lofty stations while watching the tricks of these eccentrics and have expressed their gratitude by presenting them with valuable souvenirs.

Bunt is the older of the two men, and, strange to say, is an American. He was born in Boston, and is a thorough Yankee, in spite of his many years of travel. He met his partner Rudd in England in 1887, and they joined hands, forming a conspiracy to make people laugh. Their odd names were given them by an Irishman, who suggested that they call themselves Bunt and Rudd, after the two popular comic operas. They liked the idea, but the names were too long for the bills, so they cut them down to one syllable each.

Bunt began his life's career by enlisting in the army at the beginning of the civil war. He was the youngest soldier in the army, but, in spite of that, distinguished himself on many battle fields during his two years of service. When he went back to Boston he secured employment in a dry-goods store, but he soon tired of it, and determined to see if he could not amuse the public as well as he had amused the soldiers around the camp fire with songs and stories, so he joined Morris Brothers' Minstrels as a comedian. He remained with them three years, and then went to England and appeared with great success in the Moore and Burgess company. When he met Rudd and joined him they determined to go into management, and accordingly invested their savings in a burlesque company, which they took to Africa. From there they went to South America and played all the principal cities and towns of the different countries. The tour was not a financial success so the partners made their way back to France. They abandoned the idea of management, and put their heads together for the purpose of getting up an act which would be novel, amusing and interesting. After considerable study and experimenting, they settled on the performance which has brought them fame and fortune.

Their make-ups, as can be seen from the picture, are unique. In the beginning of their act they introduce some of the strangest and funniest dance steps ever seen, and Rudd proves himself a boneless wonder. Later on they change their clothes and faces and do some burlesque magic which is extraordinarily funny. In this, Bunt acts as lecturer while Rudd does the tricks. It is a perfect treat to hear Bunt in a most impressive museum lecturer style role out the information that the professor is "from the old world." The way in which he uses the word "marvelous" causes it to become a byword with every audience they appear before.

A Mirror man had a chat with these fun-makers during their recent engagement at Keith's Union Square Theatre. They conversed very entertainingly on their travels and told many amusing stories which would add to the interest of this article, but the limits of space forbid their introduction.

One of the principal reasons of the continued success of Bunt and Rudd is the agreement they made when they became partners, never to touch liquor in any form, which agreement they have kept to the letter.

A CHAT WITH CHEVALIER.

Let Tom Platt and the other Republicans hide their diminished heads. The most distinguished foreigner who has visited these shores in many a day has shown himself a true Democrat.

Albert Chevalier is his name. When a Mirror man called upon him at his apartments in the Hotel Normandie on Saturday, Chevalier received him with a warm handshake and a cordial manner, which showed that success had not spoiled him or caused him to put on airs.

Chevalier is a man who interests you from the moment you meet him. In appearance he is rather below the medium height. His face is clean shaven and very expressive. His voice is very pleasing, with that delightful touch of the real English accent which Anglomaniacs try in vain to imitate.

He had on a plaid morning gown and slippers and apologized for his appearance, saying that he had been out of bed only a short while and had not had time to dress.

"I suppose there's no use asking you how you like America," said THE MIRROR MAN.

"Oh, dear, no," said the comedian with a merry twinkle in his eye. "I was asked that question as soon as I landed on the dock. I shall be better able to answer it when I've been here awhile. Judging from what I've seen and the people I've met I'm quite sure I shall have a most delightful time here."

"Have you visited any of the theatres?"

"Of course, I've been at Koster and Bial's, and I must say I was simply charmed with the house. It is very much like the Palace in London, which to my mind is an ideal music hall. Last night I visited Proctor's Pleasure Palace, which also impressed me very favorably. I heard Bonnie Thornton sing a song called 'It's

Not Like the Same Old Smile," which I understand is one of your latest song hits."

"What songs do you intend singing on Monday night?"

"Well, I wanted to do some of my new ones, but the manager thought that the ones with which I am most identified would be better to open with, so I'll sing 'The Future Mrs. Watkins,' 'The Old Kent Road' and 'Dear Old Dutch,' and perhaps one or two others."

"What was the first song you wrote?"

"It was called 'Our Armonie Club.' I sang it in a burlesque in which I was appearing giving an imitation of Richard Mansfield, who was then doing Dr. Jekyll and Mr. Hyde in London."

"How did you come to think of going into the music halls?"

"I was approached by Mr. Morton of the Palace, who offered me three times the salary I was getting as an actor in comedy (and I was doing pretty well, too), but I refused. The syndicate which controls some of the London halls afterwards made me an extremely tempting offer and I succumbed. I was very nervous about the result, but after the first night I was all right, and have never since had any cause to regret the step."

"Why did you not come to America before now?"

"Well, to tell you the honest truth, I was afraid the people here would not understand my songs. For the same reason I hesitated about going into the English provinces, fearing that my audiences would not appreciate my characterizations. I found, however, that I was entirely mistaken. My provincial tours have been so very successful that I have not been able to appear in London at all of late. I gave a concert at the Dome, in Brighton, once, which drew a packed house, which the local papers said compared with any that Patti had ever sung to there, both in numbers and in style."

"Do you fill private engagements?"

"No, I used to, but since an experience I had one day I have made it a rule to sing only at the theatre. Let me give you an idea of one day's work I did in London. I appeared at matinees at the Tivoli and Royal, singing three songs at each. I sang at a benefit at seven o'clock, I next sang at Collins', then at another benefit at the Britannia Theatre. After that I made my appearance at the Cambridge Pavilion, Tivoli, Royal and Canterbury. I next dropped into an artists' club, and after that sang at the Bon Freres Club, of which I am a member. I then went to a house where I had a private engagement. I was to have sung three songs, but they would not let me go until I had sung eleven. Result, the next day I couldn't speak, and had to retire from public life for a few days to recuperate. Since then I have confined my work to the theatres. I have been obliged to decline invitations to sing before members of the Royal family on account of my rule."

The MIRROR man, in response to a question by Chevalier, gave him an idea of the "mug" of the East Side. He was particularly interested in slang expressions and jotted down several of them, with their definitions. He may give New York his idea of the native "mug" before he leaves.

TONY PASTOR'S ANNIVERSARY.

Yesterday was the thirty-first anniversary of the beginning of Tony Pastor's career as a manager in New York. He began with Sam Sharpley at 210 Bowery, in a little theatre where the People's now stands. Sharpley resigned from the firm in 1866, leaving Mr. Pastor to fight the battle alone. He remained on the Bowery ten years, and then moved to 585 and 587 Broadway, where he was successful for six years. He then removed to his present location on Fourteenth Street, where he has since remained. Mr. Pastor's one idea since he has been engaged in management has been to raise vaudeville to a position where it would command the respect and patronage of men and women of the best class. The high position of the vaudeville stage of to-day is due mainly to his untiring efforts in this direction. The audiences at Tony Pastor's yesterday were very large and extremely enthusiastic, and they gave the veteran manager and performer a rousing welcome that must have warmed the cockles of his heart.

The MIRROR extends its congratulations to Mr. Pastor and hopes that he will continue his successful career for many years to come, at least until A. D. 1915, when he will celebrate his golden jubilee.

BLACK PATTI'S SUCCESS.

The Black Patti (Sissieretta Jones) sang at a concert at the Academy of Music, Philadelphia, on Feb. 28, for the benefit of the Frederick Douglas Hospital and Training School. The concert was the most successful ever given in the old amusement building, and the dusky prima donna enjoyed one of the greatest triumphs of her career. She made her first appearance in Lakewood the following night, and repeated her success. She appears this week in Pittsburgh, and next week in Chicago for the Englewood Social Club. The success of the Black Patti in having this season is due to the shrewd management of Mary A. Rodman. The following concerning her appeared in the Philadelphia Tribune of Feb. 29:

Madame Sissieretta Jones is under the management of Mary A. Rodman, of San Francisco, whose managerial abilities are proven by the success that has attended the greatest colored singer since Miss Rodman has assumed control of her interests. Affable, uniformly quiet and unaffected, with a pleasant, entertaining, won for Miss Rodman a host of friends during her short but, as she claims, pleasant sojourn here.

VAUDEVILLE POLITICS.

The Republican Club of Ohio, which is interested in the booming of McKinley for the presidential nomination, have hit on a novel idea for advertising their candidate. They have ordered one million buttons, with the sentence "Just Tell Them That You Saw Me!" printed on them, together with a picture of the great apostle of protection.

The politician asked and obtained the permission of Paul Dresser, the author of the song, for the use of the words. The buttons will not only help to make McKinley known, but will advertise the ballad in a way which ought to bring in many thousands of orders to the publishers.

SANDOW'S RECEPTIONS.

Sandow began yesterday a series of afternoon receptions at Proctor's Pleasure Palace for women who are curious to examine the strong man's muscles at close range. He showed them how to take exercise which will add to their health and beauty, and the fair visitors seemed highly pleased. Fifteen women only are allowed the precious privilege of attending these little affairs each day, and the wails of the disappointed will probably resound through Fifty eighth Street every afternoon.

LOTTIE GILSON TO STAR.

Lottie Gilson will star next season under the management of Weber and Fields, in a new

farce-comedy called Little Willie, which is the title of her best known song. A well known burlesque comedian has been engaged to create the leading comedy role of Willie. Weber and Fields are going in heavily in the star booming line. Next season, besides Lottie Gilson, they will have the Russell Brothers and the Garnella Brothers out in farce comedies.

THE BROOKLYN HOUSES.

HYDE AND BEHMAN'S.—Weber and Fields' Own company is here. The list includes Lottie Gilson, McIntyre and Heath, James F. Hoe, Sherman and Morrissey, Drummond Staley, Belle Birbeck, Lavender and Thompson, and Charles McDonald.

STAR.—The London Gaiety Girls are the attraction. Prominent in the company are th-Fergusons, Irish sketch artists; De Lathrop, Eddie Odell, Hilton, Keating and Alexander, and the Chapelle Sisters.

GAITEY.—The Trolley Party was presented by the Garnella Brothers. It is full of fun and acrobatic humor. John Ince and Gilbert Sarony made hits. Lottie Gilson appeared as an extra attraction.

BROOKLYN MUSIC HALL.—This week's bill includes Peltorello and Glissando, the Pan'zers Gould and Burt, the "one and a half Harrigans," Alonzo Hatch, Myrtle Tressider, Elsie Eastman, Teddie Simons, and Alida Perrault.

VAUDEVILLE JOTTINGS.

The name of W. A. McConnell now appears on the programme at Koster and Bial's as business manager.

All of the continuous houses had big audiences on St. Patrick's Day, which was last Tuesday. At Keith's J. W. Kelly simply revelled in the subject of the proper celebration of the day, and his hearers simply howled their approval of his side splitting remarks.

James Thornton has returned to the city thoroughly cured. He is in splendid physical condition and will be seen shortly at one of the local theatres in a new monologue, on which he is now working. He is highly delighted with the success of his new song, "It Don't Seem Like The Same Old Smile," which took the prize in a recent contest in which the most noted song writers of the world took part.

The living pictures finished their long and interesting career at Koster and Bial's last week. They have been a feature of the programme for over two years, but as the fickle public seems to have lost interest in this form of amusement, they have been laid away on the shelf for good.

Zelma Rawlston, one of the brightest ornaments of the vaudeville stage, has joined Rice's Eastern 182 company for the rest of the season. She received some very complimentary notices for her work in Baltimore last week.

The Mimic Four will start on a long Western trip shortly. They will spend six weeks on the Orpheum circuit, after which they go to Chicago for a month. They will return to New York towards the end of June. George W. Day, who wrote the sketch they are doing at present, is working on a new one, which they will present next season.

Tosca the dancer, has been making a hit at Shea's Music Hall in Buffalo.

The stock company of the Avenue Theatre, Pittsburgh, presented She Stoops to Conquer last night.

On Friday evenings hereafter the aspiring amateurs of Buffalo will have a chance to show what they can do at Shea's Music Hall.

Carroll Johnson and Billy Carter have been making a hit on the Orpheum circuit.

The following note from our Chicago letter of last week, which was crowded out, is of interest: "The Masonic Temple Roof Garden will surprise its old patrons when the doors are again thrown open. Manager George A. Fair kindly showed me about the place last week. Wonders have been worked in the reconstruction. The stage is much larger, there are many well arranged dressing rooms, which will make it as comfortable for the performers as possible, and Mr. Fair will leave nothing undone that will add to the comfort of patrons. Straight vaudeville will be the style of entertainment and many headliners and first-class specialties have already been booked."

Gladys Luther has been spending some time with friends at Niagara Falls.

Troja seems to be a prime favorite in Chicago. She has been singing there for several weeks.

Charles Walton and John Mayon, who are now residents of Jersey City, have signed for an eight weeks' engagement at the Orpheum, San Francisco.

Ben Leavitt, George Bull and Sam Dessauer are now the managers of the Henry Burlesque company. Next season this firm will send the May Howard company on the road.

Billy Robinson, who has been connected with the variety stage for many years, was tendered a benefit March 16 at the Orpheum Music Hall, Chicago.

Willis Clark, formerly a comedian of some note, has opened a very pretty suite of offices in the Hopkins Theatre building. He is giving his entire attention to booking vaudeville performers for the leading Chicago houses.

The theatrical advertising agents of Chicago had a rousing benefit at the Schiller Theatre, Chicago, on Sunday, March 9. The programme was furnished by the most prominent vaudeville artists appearing at the different houses.

J. B. Henry has been appointed business manager of the Imperial Music Hall, Chicago.

Nick Roberts, of Humpty Dumpty fame, has taken the management of the Criterion Theatre, Chicago. He will present nothing but the best attractions.

Straight vaudeville will hereafter be the rule at the Imperial Music Hall, Chicago. Comic opera has been made a feature of the bill for some time past, but it has been discontinued.

The Casino Music Hall and Eden Musee in Chicago has been doing very well under the management of Louis Epstein and Billy Rice, and the chances are that they will make a success of their venture.

A joke which is likely to spread among the comedians of the vaudeville stage, like an epidemic of yellow fever, is about an Irishman who missed money from the cash drawer in his saloon on several occasions. Calling his bartender to him one evening, he said, "Say, did you swipe any money from my till?" "Well," said the bartender, "I did take a little carfare out every night when I closed up the store." "Are you sure you took nothing but carfare?" "Why, so, yes," said the young fellow, phew, where do you live, in San Francisco?" The joke has been used by John W. Ransome and Eddie Leslie.

The employees of the Central Opera House had their annual benefit on March 19. Among the entertainers were Madge Ellis, Evans and Vidocq, the Craggs, the Twin Sisters Abbott,

VAUDEVILLE.



VAUDEVILLE.

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Rice and Elmer, Minnie Schult and Colonel Schult's trained dogs. The Colonel was presented with a jeweled whip by the employees. Fred Mayer, the manager of the house, was presented with a hand-embroidered testimonial containing the photographs of fifty three of the employees. The frame measured six by fourteen feet. Leopold Funkenstein led an orchestra of thirty-five pieces.

Allie Young, the club-swinging expert, was made a member of Marion Lodge, B. P. O. E. No. 82 of Columbus, Ohio, on March 19.

Contracts were signed in New York last week by the Royal English Hand Bell Ringers, for a tour of the Keith circuit, opening early in April at the Union Square. For the past two years this troupe has been a star lyceum attraction, and it is said to be the best of its kind now before the public.

McAvoy and May have signed with Weber and Fields for next season.

Manager Bial presented a loving cup to Loie Fuller on Saturday evening at the close of her engagement. The impulsive performer threw her arms around the manager's neck and kissed him with a resounding smack which was heard in every newspaper office in the city.

Chevalier saw Chimmie Fadden one evening last week. He was very enthusiastic about Marie Bates' performance of Mrs. Murphy, and declared that she would be an immense success in London in a similar character in a play of London life.

Selma arrived on the St. Paul last week. She said there was quite a little excitement on board just before the steamer sighted the Jersey coast, caused by the breaking out of a fire in the baggage room.

John Harty, the juggling waiter, was billed as "Mons." Harty at a local music hall last week.

Louise Beaudet made her debut at the Palace Music Hall, London, on March 2. She is said to have made a great success. Julie Mackey has also made a hit. She sings her songs dressed like a dandy boy, and makes a very charming appearance.

Musical Dale has become a prime favorite in London.

The popularity of THE MIRROR with vaudeville people is proven by the fact that a little newsgirl who keeps a stand near Proctor's Pleasure Palace finds it profitable to stand at the stage door every Tuesday at noon with a stock of MIRRORS under her arm, which are quickly disposed of to the performers as they pass in.

Time is now being booked by Joseph Barret for the vaudeville burlesque, Dick Turpin, Jr.,

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in which Nettie De Coursey will play the title role next season. It is said that this entertainment will be unlike anything seen heretofore in vaudeville houses, although all of the performers will be variety specialists. The piece has been written by a well-known librettist, who describes his effort as "a tropical, tempestuous, tumultuous theatrical tickler." The production will be managed by Joseph Barrett.

Fanny Wentworth, "the female Grossmith," has gone on the road with Loie Fuller.

Maurice Jacobs is doing the advance work for the Zoro company.

A new mind reader from Russia named Diedrich Newman gave a private exhibition of his powers at Carnegie Hall on Thursday last. He succeeded in performing some remarkable tricks.

The twelve men who acted as jurors in the case against David Hannigan for murdering the man who betrayed his sister dined together last Thursday evening and afterward witnessed a performance of Marguerite at Olympia.

The performers at the Temple Theatre, Camden, this week, are E. M. Hall, Mack and O'Day, the Nelson Trio, Moretti and Williams, Pearl Forepaugh, Hyde and Geola, Bimbo and Gehl, Billy Angerth, and Nelson, Glinseretti and Mauvel.

Horwitz and Bowers' new song, "There Are Things That Cannot be Explained," is being sung by them with great success. They open in Chicago March 28, at the Imperial Music Hall for two weeks and, after playing several West-

work as thoroughly as does the West who would receive from them, as she does from us, the full need of praise which is so cheerfully extended to her by the Western press. Mr. Russell and his co. have been very well received in The Kismet. With Mr. Jefferson's Rob Acres still fresh in our memory it can nevertheless be conscientiously said that Mr. Russell gives a well-tempered and fully rounded characterization.

Monday was spent at the theatre. Mr. Fraley being called upon for a speech at the Broadway and Mr. Russell at the Taber, both gentlemen responding quite happily.

At the Broadway the old favorites who had heretofore been identified with the stock work in Denver received perfect ovations upon their reappearance. The gentlemen members of the Fraley co. were entertained by the Bohemian Club Tuesday evening Wednesday evening, 11, being the occasion of the anniversary of the first year of existence of the Fraley co. Mr. Fraley gave an elegantly appointed banquet at the Brown Palace Hotel, there being twenty covers. The guests included the entire Fraley co. Business Manager Mays of the Broadway, Dr. Hugh Taylor and your correspondent.

R. E. Bell's benefit at the Orpheum matinee 17 was well attended and a goodly sum of money realized in behalf of a worthy cause. The Hadden co. cleverly presented Angles. The Hadden co. terminates its five weeks' engagement at the Orpheum the end of this week, the current bill being Rocky the Wolf and Pavements of Paris. The co. has enjoyed quite good business throughout its engagement and has succeeded in pleasing Orpheum patrons.

Except for local entertainments the Lyceum is dark this week but will shortly reopen with combinations. Richard Mansfield in repertoire is underlined for the Broadway week of 30 while the Tavery Opera co. appears at the Taber the same week. Week of 23 will be dark at both houses.

Mr. Fraley has established a circuit extending from San Francisco to Omaha and embracing important cities along the line. The home of his stock co. will be the Columbia Theatre, San Francisco, where his first productions will be made prior to the tour of the co. He will not confine himself to known successes but will produce new plays and he now has several prominent dramatists under contract to supply him with material.

F. E. CARSTADEN.

SAN FRANCISCO.

All the theatres in San Francisco have been doing a rattling big business for the past week, and prospects open very brightly for the coming one. It is some time since this city has seen so good a production of military comedy-drama as Milton Royle's Captain Impudence, which opened at the Baldwin this week. The production has lately been changed in name from Mexico to its present billing. The officers of the regular army from the various posts about the city and many of the old Mexican veterans turned out resplendent in full dress uniforms to honor the first production in this city of the play. The old Mexican veterans were exceedingly well pleased and showed their pleasure by vigorous applause over the different picturesque scenes, and the only criticism they found in the production was that they did not see quite so much love-making in the real work of the play.

Milton Royle, the author, did some clever work in the title role, and Mrs. Royle depicted a most charming and fascinating widow. Mrs. Selma Fetter-Royle is a member of the Massachusetts society of the Daughters of the Revolution, and a relative of some prominent society folk of this town, and it was in her honor that the officers of the various regiments and a large number of club men and society people attended. Captain Impudence is sure of a successful run.

At the Columbia Theatre Tim Murphy in A Texas Steer again made his bow to this city, Dorothy Sheridan being one of the best Bossies that have ever played here and making a great success with her peculiar Texas character.

Tim Murphy was selected as judge in the Shamrock handicap run on St. Patrick's Day, and he took the full strength of his co. with him to the track to back him in case he made an error in a decision displeasing to the talent and the bookies. It was a Murphy outfit during the whole race, the starters, judges, weighers-in and everybody else were Murphys. There were three entries to the race, Baby Murphy, Tim Murphy, and Pat Murphy.

The Baldwin still holds out Milk White Flag to a big business, and Hoyt's satire on the National Guard seems to have taken the favor of the San Francisco theatre-going public. The gruesome jokes with the undertaker that at first shocked the Eastern public do not seem to have even raised a comment here. For some reason or other George Bean is not allowed to make as much of his part as he is able to do. During his production in Chicago he had a screen on the stage right, behind which he sat during the bargaining of the military colonel for the funeral, and his work during this scene was the hit of the play, and yet it has been all cut out, for what reason we cannot imagine, for it was work similar to that which made him famous in A Trip to Chinatown as old Ben Gay. Frank Lawson's part as the drawing master has been much improved, giving him more work and better chances.

At the Grand Opera House A Hoop of Gold opened last night with hardly an empty seat in the great house. Silver King closed last week, after a run that would have done credit to a grand opera. Mr. Morosco has introduced Gilbert and Sullivan with some of the specialties, and the team has proven a great attraction during the week.

Bailey's continuous shows are a strong attraction at Grover's Alcazar Theatre, and are billed to continue indefinitely.

The Orpheum continues to crowded houses with its first-class specialties. Charles B. Ward is easily the star this week, with several new and catchy songs.

The tuneful opera of Maritana was happily produced at the Tivoli last night and welcomed a big house of music-loving patrons. This opera is put on better than the majority of pieces, the scenery, stage effects and costumes being in good taste and the cast well selected. Said Pasha will hold the Tivoli stage next week, to be followed by Blue Beard for the Easter attraction.

Anna Eva Fay still astonishes and bewilders the audiences at Friedlander and Gottlieb's Auditorium.

Frederick Ward closed a big business at the Macdonough Theatre in Oakland last week and on Sunday officiated in unveiling the new Elks' monument in Mountain View Cemetery. It is a magnificent pile of granite surmounted by an imposing bronze elk, under the shadow of which will rest the members of that order in their eternal sleep. Ward's address was one that did him credit and upheld his reputation as a speaker. Many members of the profession from this side of the bay attended and despite the drizzling rain the affair was a great success and a solemnly beautiful ceremony.

The combine, or syndicate, that has been agitated in the Eastern papers has been little talked of as yet in San Francisco. Al Hayman has included his Baldwin and California Theatres, but it does not seem to worry the other managers in the slightest, for they say that the better the cos. that play at the California and Baldwin, the better they will be able to play at their houses. They also seem to think that a syndicate would be inclined to produce plays from which they could get better percentage, and that this in no way would interfere with their backing the big attractions; while on the other hand the managers of the theatres within the mystic circle claim that they will have a chance for billing the best attractions on account of giving them the full circuit of the States. The general sentiment of the patrons of the various theatres is that it will help their cause by insuring a round of first-class attractions.

JAMES F. J. ARCHIBALD.

NEW ORLEANS.

Paradise Alley, a so-called farce-comedy, opened for a week at the Grand Opera House 15 and was not received well, the principal characters being poorly interpreted. It is essentially a "star" piece in which Barney Fagan is always on, with the balance of the co. revolving around him. Ada Rehan has made quite a hit playing in a repertoire consisting of A Last Word, Twelfth Night, School for Scandal, Countess Guicci and Taming of the Shrew. Her support is excellent and the co. has met with a rousing welcome. Emily Ranker in a delightful play entitled Our Flat has drawn good houses 15-21.

Augustin Daly has been in town for several days. At the Grand Opera House Henry E. Dixey in repertoire appears 22.

The project for a season of French opera in this city is progressing and probably will succeed, Manager Charley, who will engage the artists, being on the ground endeavoring to secure the \$50,000 guarantee necessary.

J. OLSEN.

CALIFORNIA.

SAN JOSE.—Hall's Auditorium (L. Henry, manager): Nelly McHenry in The Blanche Girl, fair-sized house, the trick bicycle riding seemed to be the most enjoyable feature of the performance. Marsick, the Patagonian violinist, in small audience, he deserved better patronage. Miss Eva Fay opened for five nights to a good house 11.—KING, CONSERVATORY OF MUSIC (Dr. Lou King, conductor): The Chicago Female Quartette 9, 10, small but appreciative audience. The Conservatory Orchestra will shortly give one of their enjoyable concerts.

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AT CURTIS—Latest hit, Dr. Sherwood, Northern Lights.

The role of the army surgeon was played forcibly by Sheridan Block, who bore off the major portion of the honors of the evening.—*Phila. Fig. Bulletin*, Feb. 11, 1896.

By far the strongest character in the play is that of the army surgeon. Sheridan Block, who assumes the role, is an actor of great merit.—*St. Louis Globe-Democrat*, Feb. 17, 1896.

Sheridan Block as the surgeon, Sidney Sherwood, was fully deserving of the generous applause which rewarded his acting.—*Broadway Times*, Feb. 17, 1896.

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BEHIND THE SCENES.

How the Theatrical Effects in a Melodrama are Produced—The Heart of Maryland.

The Heart of Maryland is the great success of the dramatic year. Everybody in New York has seen it or is going to see it. Everybody who sees it comes away delighted and amused.

And what, it has been asked, is the magic of magnetism that draws the dollars of New York so freely into the treasury of the Herald Square Theatre? Is it the warm and honest spirit of patriotism which pervades the play? Is it the acting of Mr. Kellard, Mr. Barrymore, Mr. Morgan, Mrs. Leslie Carter, and the others of the very fine cast? Is it the exciting scene in the belfry where Maryland Calvert, to save the life of her lover, swings to and fro with the mammoth bell and keeps its brazen tongue from proclaiming his escape?

These are, all of them, undoubtedly components of the success of the play. But to one who looks below the surface, a greater power reveals itself. There is a wizard's wand back of The Heart of Maryland, and David Belasco is the Merlin that wields that wand. The real secret of the play's success is its superlatively good stage management.

No living playwright understands better than David Belasco the value of stage effect. No man understands better than he the art of fitting the stage with something better than mere individual talk. No man has a quicker perception of the effective in stage mechanism.

The Heart of Maryland is, above all things else, praiseworthy for the completeness of its production. There are no slights or anachronisms of detail, no incongruities or improprieties of incident or costume to chequer and blur the general effect. In every particular the production is thorough, careful and conscientious. Other plays have had isolated scenes of equal or greater exactness, not before in any play has there been so steady and continuous an array of clever details.

The magic wand of Dion Boucicault which that genius of stage management possessed and retained for half a century would seem to have passed into the keeping of David Belasco. But while Boucicault was content to concentrate all his wizard's skill upon certain scenes, he was curiously negligent and slipshod over the rest of his production. When he brought out The Octoroon at the old Winter Garden he bent all his energies upon the famous steamboat scene with its bales of real cotton, its army of black slaves, and its tremendous explosion which brought the curtain down to a thunderstorm of applause from every man, woman and child in the house. But the other scenes of The Octoroon were full of all sorts of aggravating anachronisms. When Boucicault put on the Colleen Bawn at Laura Keane's, he "laid himself out," so to speak, upon the water cave scene. Milnes Levick and other old-timers who were in the original cast will tell you to this day how Boucicault would wander about the stage at rehearsals ruminating upon the possible improvements for this one scene. After the first performance he sat up all night, and next day came to his stage carpenter with the ingenious model of a barrel-like arrangement to give the effect of Myles swimming for Eilly in the waves of the lake.

And so it was with all his other plays. One great scene, one great effect, absorbed him entirely. In The Long Strike it was the telegraph scene, with its exciting "click-click" sounding sharply over the footlights; in Arrah-na-Pogue it was the Irish wedding, with its fiddlers, blind men, old women, colleens and gossoms (Boucicault trained every individual in the mob); in After Dark it was the underground railroad; in The Flying Scud it was the race scene; in The Shaughraun it was the immortal wake. In order to make one scene absolutely satisfying he gave it all his time and thought. The rest of the play must look to chance and good fortune for success.

The Heart of Maryland is continuously careful and effective. Mr. Belasco has left nothing to chance. The play is brimful of scenes which depend, to a large extent, upon effective accessory: each of these scenes is perfect in its way. The sense of illusion communicated to each person in the audience is so complete that, for the moment, one forgets the theatre and fancies himself an actual participant in the scene enacted before him.

"Come now," said Mr. Belasco to a MIRROR reporter who had seen the play many times from the front. "Come behind with me and I'll let you into the secret of how it is all done. And then, if you choose, you can tell the secret to the MIRROR readers, too."

It was just a minute or two before the curtain was to rise. The orchestra were fiddling for dear life on the last strains of the patriotic overture. The audience, which entirely filled the big theatre, was settling itself expectantly and eagerly for a keen enjoyment of the play.

Mr. Belasco led the way accordingly to the mystic realm of "behind the scenes" where the atmosphere of excitement was even more tense than in the front of the house. Actors in uniform, stage carpenters in their shirt sleeves, calcium men, property men, supers and musicians were flying about in a picturesque pell-mell of nervous activity.

"They are all on their mettle," said Mr. Belasco to the reporter. "This is the one hundred and fifty-first night of our run, but you can see they're all as excited and anxious to do their best as if it were the first night of the play. And now I'll turn you over to the mercies of Mr. Millward, our stage manager, who'll show you all there is to be seen."

Mr. Millward acknowledged this hasty introduction by a vigorous handshake and then glided off to give the final signal for the curtain's ascension. Scarcely a second before he was off to another end of the stage, waving violently to a man in the flies who was manipulating a cal-

cium; then down again to where the MIRROR reporter stood gaping and awe-struck at the mysteries evolving about him.

Mr. Millward is the responsible man behind the scenes and on his shoulders rests the burden of each night's performance. He lost fifteen pounds rehearsing the play before its first production, but as he is a large man with an excess of avoirdupois he feels that he can afford to lose flesh every night in the good cause of the play's success. He was stage manager ten years for A. M. Palmer, but this is the "heaviest" production he has ever labored over.

Under the guidance of Mr. Millward the reporter soon learned the art of stowing one's self away in any nook or cranny that comes convenient.

On the stage Cyril Scott, in a Confederate lieutenant's uniform, was trying to waken Mr. Hazleton, the old negro servant. Mr. Scott then seized upon a big property watermelon and was tugging it off when Mr. Hazleton waking with a start yelled in a stentorian voice, "Drop dat yer mel-yun."

"The melon is as light as a feather. Isn't it, Jim?" asked Mr. Millward of James Caldwell, the property master.

"Yes," said Mr. Caldwell. "I used to put sand in it to give some heft. But Mr. Scott lifts it up as if it were really heavy, so it goes well enough without it."

From the stage John Kellard was heard exclaiming, "All's quiet along the Potomac, except for a stray bullet now and then." This was the cue for "clattering horse hoofs, off R. U. E." Mr. Millward waved to Mr. Caldwell, who straightway began to beat industriously upon a two-inch board. On each of his hands was strapped a block of wood, deftly hollowed in the middle, to which a horseshoe was nailed. He beat the boards with these curious instruments till the exact effect of a galloping horse on a smooth, hard road was accurately simulated. In other war plays this same device has been used before but not so cleverly.

"Now, ride like the devil," shouts Mr. Kellard, dismissing a sergeant. Off runs the sergeant to mount horse and again Mr. Millward waves to Mr. Caldwell, who begins once more his "rat-a-tat-tat" on the two-inch board.

When the clatter of horse hoofs has died away, there is silence on the stage. The trick of the spring of real water is distinctly heard. The water comes from a rubber hose behind the canvas rocks.

After a little dialogue, a pistol is fired R. U. E. by Mr. Caldwell. "That shot that rings through the hills will find an echo in every Southern heart," shouts one of the characters, and the audience is heard clapping its multitudinous hands.

Mrs. Carter is on the stage now, and the mob of supers are cheering lustily. In a far corner a group of singers are chanting the old Federal song, "Bonny Blue Flag."

Some more dialogue and Mr. Kellard yells, "Break down the fence." The crash-box, as it is called, is thereupon turned on end by Mr. Caldwell. This is a prelude for the entrance of the artillery. The orchestra fiddles itself into a patriotic frenzy, and at a signal from Mr. Millward two men drag heavy chains over the floor, three men bang big iron weights around, and two others pull a small strongly built wagon to and fro: the wheels of the wagon are very nearly square, which gives a rumbling effect.

Then Mr. Millward waves to two musicians down at the O. P. entrance. One of them gives a sharp bugle-call and the other begins a low beat on a drum. Twenty supers in federal uniforms are ranged in double file at right, first entrance. They mark time softly and harmoniously. Each man in the line is individual and different from his comrade, both in make-up and uniform. One has torn sleeves and a rough black beard, another has a whole uniform but a ragged hat and a scar over his right eye. A third is a sturdy old man with gray hair and clear cut features. A fourth has muddy boots. A fifth with bright red hair carries his arm in a sling. And so on with the rest. The *ensemble* is perfect. Mr. Belasco has shown absolute genius in this mimic squad of soldiers.

The drum-tap grows louder and the men march upon the stage. At the command "Break ranks," they instantly lose their stalwart uprightness. They have just completed a fatiguing journey and they throw themselves on the ground in lazy luxury.

Odell Williams says "The infantry is back to exchange federal prisoners." Two of these prisoners are Maurice Barrymore and young Johnny McKeever, the precocious drummer-boy. Johnny has been standing in the wings a minute before, but when a super picks him up and carries him over his shoulder on to the stage, he at once becomes limp and inanimate. His black, curly hair falls in the face of the super who holds him and his little head hangs down in a capital counterfeit of lifelessness.

"Look at that prop. It's the best we have in the place," whispers Mr. Millward to the reporter, pointing to a crooked stick on which an old super is leaning. The stick is just such a crutch as any weary soldier might rest upon to help him through a hard tramp.

Soon the stage is bare again to give Mrs. Carter and Mr. Barrymore a chance for a love scene. Mrs. Carter comes out on the porch and nervously fingers a leaf of the lilac tree that just rises to the top of the railing. Then she comes down and stands under the tree while Mr. Barrymore recites:

She stood beneath the lilac tree—
Maryland, my Maryland!
The girl I love, and she loves me—
Maryland, my Maryland!
For her I'd live, for her I'd die,
I'd breathe her name in my last sigh.
She's real and true, and so am I—
Maryland, my Maryland!

He pleads his cause with real fervor while four men are waiting stoically in a corner of the

stage for a signal from Mr. Millward to begin singing "Kathleen Mavourneen." At the word, they begin:

Kathleen Mavourneen, the grey dawn is breaking.
The horn of the hunter is heard on the hill.

"Good-bye," exclaims Mr. Barrymore passionately to Mrs. Carter. Both throw as much expression into their faces as they are capable of. The singing continues while the two lovers gaze into each other's eyes, and the curtain falls slowly to great applause. Mrs. Carter catches up her skirts and makes for her dressing-rooms.

"Strike!" yells Mr. Millward to the scene carpenters. They pull the scene apart in systematic confusion and carry it off in sections.

Five minutes later, the stage is transformed into a respectable Southern mansion. Miss Tracy, the snow-haired matron, has allowed General Frank Mordaunt to turn the place into a Confederate Headquarters. About the floor are scattered torn papers to represent letters and dispatches that have been brought to Mr. Mordaunt.

There are numerous music cues in this act, and Mr. Millward is kept dodging back and forth continually.

"I hope our men don't disturb you," says Cyril Scott to Angela McCauli, the coy little Southern girl. "We only know two tunes. One of 'em is 'Dixie' and the other's 'Yankee Doodle.'"

From two different parts of the stage men are heard singing these songs. At last comes the great scene of the act where the blood-stained Mr. Morgan staggers breathlessly upon the stage. Mr. Caldwell precedes the entrance with a volley of musket shots from his property men. Mr. Morgan dies in a glow of patriotic rhetoric and is then laid in a rough cloth by four supers who carry him off with his head hanging back in the most ghastly manner imaginable.

Then Mr. Barrymore has a strong scene with Mr. Kellard, which is interrupted by two shots from the property man.

"What have you done?" asks Kellard.
"Saved Charlottesville and the United States," answers Barrymore. The audience responds vigorously.

In the third act of the play comes the much-talked-of belfry scene. It opens in a scene showing the exterior of an old church. John Walsh, the electrician, has 475 lights in ground rows on in this act. He uses four colors, red, amber, blue, and white, occasionally combining and blending them. Mr. Walsh was electrician with Augustin Daly for fourteen years, but not even in the famous Midsummer Night's Dream production did he use so many lights.

Everyone tries to find peep-holes in the scenery so as to get a glimpse of Mrs. Carter as she stabs Mr. Kellard with the bayonet. Then the stage grows dark, and the carpenters have a lively time setting the belfry tower. The orchestra plays tremulously; a whisper of excitement comes from the audience; Mrs. Carter, who has just finished the exhausting scene with Mr. Kellard, waits nervously for the cue for her swing on the bell. Apparently the scene carpenters possess owl-like visions. The place is pitch dark, but they do their work systematically and well. At last the stage lightens again. The orchestra keeps on its tremolo, and everybody shouts "Ring the bell!" With a supreme effort, Mrs. Carter rushes up the stairs of the tower and clutches the bell tongue. Then she swings backward and forward for fully two minutes, while audience and actors watch her with bated breath. The tower is forty feet high, but from the floor it looks to be sixty feet. This little gymnastic exertion would use up any ordinary woman; but Mrs. Carter is no ordinary woman. She possesses extraordinary emotional and physical powers. She comes down spent and panting, while the audience in their comfortable seats insist upon bringing her before the curtain.

"I've lost the turquoise out of my ring," says Mrs. Carter to Mr. Millward just before she goes out to bow to the audience. A hunt is thereupon instituted for the missing jewel.

The last act is the quietest in the play. The din of war is over and the time is ripe for love-making. So the curtain falls on some very satisfactory pairing-offs.

"I have tried to teach every man, woman and child in this production," said Mr. Belasco, "that they are individuals as well as component parts of a mass. Every anonymous super is taught to be himself, not to imitate his neighbor. His intellect is appealed to and he is made to rise above the level of a machine. Of course nobody looks for histrionic attainments in a super, but it is necessary that he should contribute intelligently to the interest of the action."

The Heart of Maryland furnishes ample proof of the truth of Mr. Belasco's theory. In his own way, a super is as important as an actor of a principal part. Time was when supers were mere wooden automata, and no one looked for any improvement in this department of stage art. But under Mr. Belasco "the old impossible has become the actually necessary."

EMBARRAS DE RICHESSES.

When I knew that my play, Jedbury, Jr., was to be produced in London I asked my brother, who is over there, to send me the newspaper notices, calculating upon getting a couple of dozen criticisms, perhaps, from which I might gain a general idea of the success or failure of the piece.

Faithful to his commission my relative sent, by the first mail after production, as many notices as he picked up in a morning's search. The same post brought me letters from several London acquaintances, all of whom thoughtfully enclosed clippings, altogether aggregating about fifty.

The next day my London representative wrote as follows: "I have subscribed (in your name)

to a newspaper clipping agency. You will receive criticisms in due course." Due course came, and the notices began to flow in by every mail. London, the provinces, Scotland and Ireland were all well represented. Our poor hall boy became a shadow of his former self. I must explain that we live on the top floor, and that "hall service" is included in the rent.

Well, the week wore along and the hall youth began to recover his old time ease. Lurid novels were resumed under the dim light of the hall lamp. At this time I received a notification that a registered parcel—liable to duty—awaited me at the general post office. Away I flew. Without waiting to change even my expression, which was one of pleasurable anticipation, I knew no one who would be likely to send me a present. What of that? Lunatics had died before then and bequeathed their substance to total strangers.

Arrived at the G. P. O. almost too breathless to identify myself, I was shown a huge parcel, being unaware of the contents. I and the package were handed over to the customs officials, before whom I tremblingly laid bare my treasure. Howling misery! Press notices! I couldn't yell, for the official eye was upon me, and it wasn't satisfied. Nor more were the official hands that fumbled in and out among the paper slips. Would they make a valuation? No. It couldn't be classified. The matter was too much at variance. Would they confiscate? This they sternly declined to do, and there was nothing left for me but to carry the whole thing home.

It was broad day-light, and nothing could be disposed of on the way. Curious relatives awaited me on the landing, and these are some of the remarks that followed.

"Ye Gods! I didn't know there were so many papers in the world."

"Never mind, dear, I knew you wouldn't have any luck when you passed that cross-eyed woman on the stairs."

"Yes, but the question is: What are we going to do with them (meaning the notices)? If we burn them all we may set the chimney on fire. Anyhow, it must arouse suspicion in a neighborhood where no soft coal is used."

"Why not save them, dear, for reading matter in your old age?"

"The Winter has come late, but I knew that we should be snowed under if we only waited long enough."

"What a pity that the flat isn't larger?"
At this juncture I disappeared, leaving the bundle where I had dropped it on entering.

MADEIRA LUCETTE RYLEY.

P. S.—Since writing the above I have received a note from my London representative. It informs me that he sent a few notices last week, but that the greater portion is en route.

UNDER THE BLACK FLAG.

Another piratical organization working towns in Indiana is called Hammond and Stewart's Lyceum Theatre company, supporting Alice Byno. To judge by the list of plays pirated by this company, Miss Byno must be very versatile. The plays include The Young Mrs. Winthrop, The Danites, My Partner, Esmeralda, Hazel Kirke, Lost Paradise, The Gold King, etc. The company was last heard from at Covington, Ind.

An organization styling itself "The Saxon Sisters, and refined company of players," presenting a play called Wanted, a Wife, which is evidently Jane, applied for time recently to the Temple Theatre, Alton, Ill. The manager, W. M. Sauvage, deserves credit for having refused to book the company.

T. C. Howard, agent for Clifton and Middleton, sends a long communication to THE MIRROR showing that Joseph D. Clifton has been more victimized by play pirates than any dramatist perhaps in the country. His play Myrtle Ferns is extensively pirated, notably by Kitty Rhoades, under the title The Little Irish Hero. One firm of managers, however—Messrs. E. L. Webster and Co., of the Academy of Music, Milwaukee—had the courtesy to forward Mr. Clifton a check for \$25. In their explanatory letter they said they would never present a piece without paying royalties.

The Allen Dramatic company are pirating Under the Gaslight and The Old Homestead in Northern New York.

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